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NEW ENGLAND CONSERVATORY COURSE

IN

Sight-Singing.

(SOLFEGGIO.)

EDITED BY

SAM'L W. COLE.

CONTENTS

Book 1. Major Scales, Intervals, and Plain Forms of Rhythm.

Book 2. Minor Scales, Chromatic Intervals, Common Forms of Rhythm, Complex Forms of Rhythm, and Syncopation.

34318

PUBLISHED BY

NEW ENGLAND CONSERVATORY OF MUSIC

BOSTON.

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TO THE STUDENT.

THE course is not intended for the beginner but rather for those who have mastered the rudiments of music.

To particularize: the student of this course should be able to sing the major scale correctly; should know the position of the letters on the staff in the G or the F cleffs, and should be able to distinguish between the different kinds of notes and rests; some knowledge of the piano-forte also will be found very helpful. There is no disguising the fact that to learn to read music at sight is a difficult task, therefore all who enter upon this study must do so with the determination to faithfully pursue the directions given *to the very letter*, whether such directions refer to writing or singing. At the same time, no one need be deterred from making the attempt, but none need hope to succeed except those who make an honest, determined effort.

Mental concentration is one of the first requisites to success in this study, and happy is the student who succeeds in forming this habit early in life; *it is quite as necessary to be able to think in music as in mathematics.* The power to imitate is directly opposed to the thinking power, therefore guard against it; first know what you are going to sing, then sing it if you can, and every time you succeed, be assured you are making progress toward becoming a musician.

Let no comparison with your fellow student either encourage or discourage; we are only required to do our best in whatever we attempt, but if this much is not done we pay the penalty.

Success rarely comes suddenly to anyone, but is usually won by patient effort. Some one has defined genius as "long patience;" if this be correct we may all aspire to some genius, because patience can be cultivated.

With the hope that this course of study may prove a *real* help to all who desire to become intelligently musical, the editor submits his work to the public.

BOOK I

MAJOR SCALES, INTERVALS, AND PLAIN FORMS OF RHYTHM.

NEW ENGLAND CONSERVATORY COURSE

IN

SIGHT-SINGING.

LESSONS.

THE Major Scale is the foundation of Music as known to us, because it contains the two intervals from which all other intervals are composed, and into which they may be resolved, namely, Major (larger) and Minor (smaller) seconds. Upon a knowledge of these two intervals, and the various ways of representing them, depends all future success in this study; we mean by "knowledge", the ability to produce each of these two intervals at will, and to recognize them when they are produced by others, either vocally or instrumentally. To acquire this ability is much easier than to gain a familiarity with their varied representations.

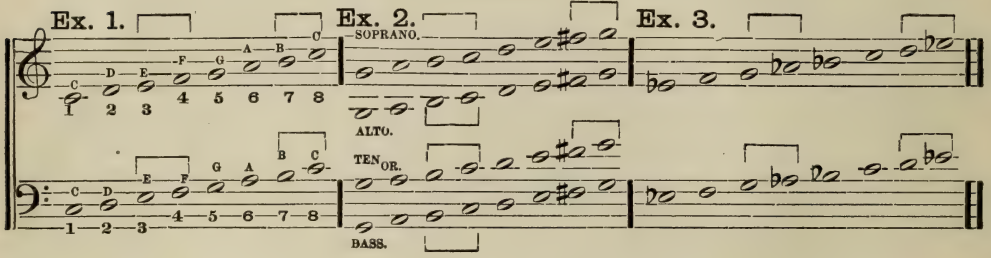
In Ex. 1 will be found the scale of C major, commonly called the Natural scale because no sharps or flats are required in order to properly represent it on the staff, but in point of sound it is no more natural than any other major scale. These, and all the other intervals will be taught as so many facts, but certain Musical Mnemonics, (Memory Aids), will be suggested in the case of each interval; for instance, a major second may be associated with the sound of 1, 2,— 2, 1: A minor second with the sound of 3, 4,—4, 3, of the major scale.

The learner should write out each major scale, viz., C, G, D, A, E, B, F♯, —F, B♭, E♭, A♭, D♭, G♭; as in Exercises 1, 2 and 3. In Ex. 2, the scale of G major is written for Soprano, Alto, Tenor and Bass voices; in writing out the scales, each student should write in such a position on the staff as will bring them within the compass of his or her voice. Use no signature, but the sharps and flats should be placed *before* the notes to which they belong, and mark the

minor seconds with a bracket, as in the examples given. But two facts need to be borne in mind in order to write these scales correctly. *Fact* 1: The minor seconds must be made to occur between 3, 4 and 7, 8, of each scale. *Fact* 2: From E to F and from B to C is a minor second. When therefore, these minor seconds are found to come between other numbers than 3, 4 and 7, 8, they must be made to come between these numbers by the use of sharps or flats. After each scale is written, prove the work by writing the numbers below the notes and marking the minor seconds.

The letters may also be written above the notes. After each scale is written, take the pitch from some instrument, and sing it several times with the syllable "Loo", or any other better adapted to the voice, *but not with do, re, mi, etc.* Sing slowly, with a light voice, and with great care as to the correctness of each tone.

SCALES.



The ability to recognize major and minor seconds, both in sound and representation (with the ears and eyes), and to produce either variety at will with the voice, being of so much importance, the learner should now write out the following example in thirteen keys, first without signatures as in Ex. 4 and 5; then again with signatures as in Ex. 6. As before, each pupil should be very careful to write every example in such a position on the staff as to bring it within the compass of the voice, as it is of the utmost importance that these exercises be sung in every key, not once merely, but many times.

The minor seconds should be carefully marked with a bracket (⌐) and the effort made to discriminate between the major and minor.

Attention is called to the time signature, $\frac{2}{2}$; the upper figure denotes the number of beats in a measure, the lower figure the kind of a note to be given to each beat.

When each example has been sung correctly as to the intonation, then sing it again in time, giving a slight accent to the first note in each measure. Where this course is studied without a teacher, a perfectly correct guide as to time may be obtained by suspending a slight weight, (say one or two ounces) at the end of a string a yard long and causing it to swing.

It is important that the proper use of the piano-forte, as related to the study of sight-singing be clearly explained at this point.

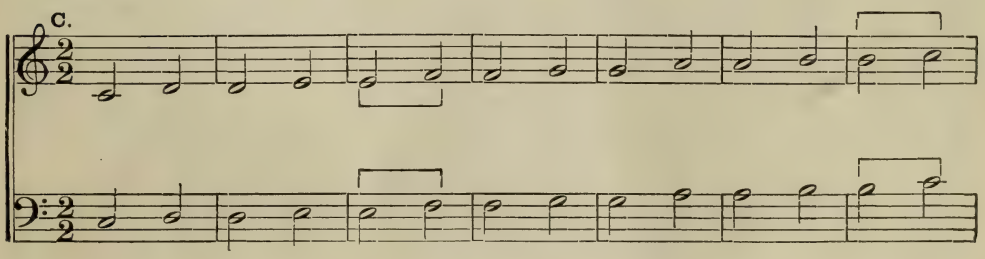
First, the piano should be always in tune, then use it only as follows: sound the first note of the example thus getting the pitch. When singing without regard to time, sing each note *and while singing it*, play softly each note on the piano. If the voice is found to be in tune with the instrument, proceed to the next note, and so on to the end of the exercise. Thus by comparing each note with the piano, the student can practice correctly, and rapid progress can be made.

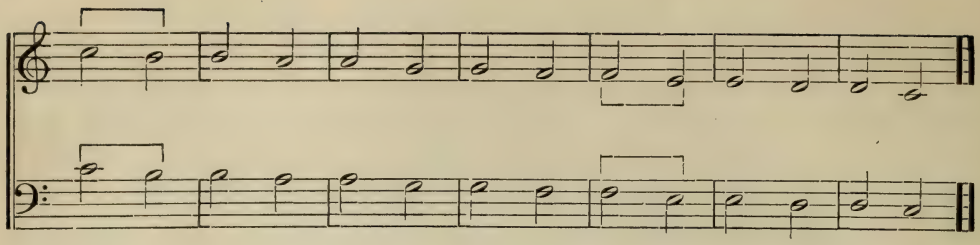
If the piano sounds the note first, then the practice is of little use, as the student becomes at once a tone-imitator instead of a tone-producer. When singing in time, take the pitch from the piano, and sing on to the end of the example. Play the last note *while still singing it;* if in tune with the piano, it is pretty good evidence that the whole example has been sung in tune; if not, return at once to the practice without time. If, after repeated trials of the *most careful sort*, you are still out of tune, then consult your teacher.

In all the following examples in one part, the melodies are also written out in the F-clef, in order to give those who must read from this clef an equal opportunity with those who read from the G-clef. In the two-part exercises the Alto part is reproduced in the F-clef for the same reason.

SECONDS.

Ex. 4.





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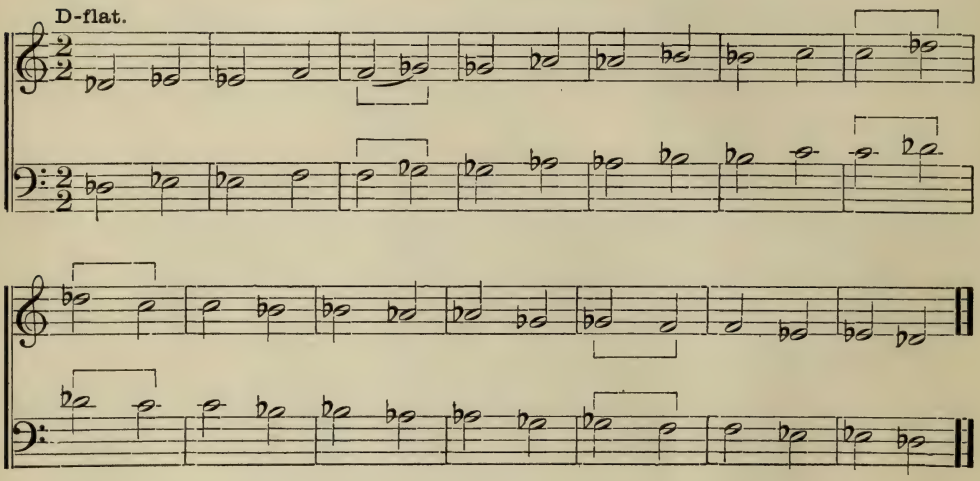

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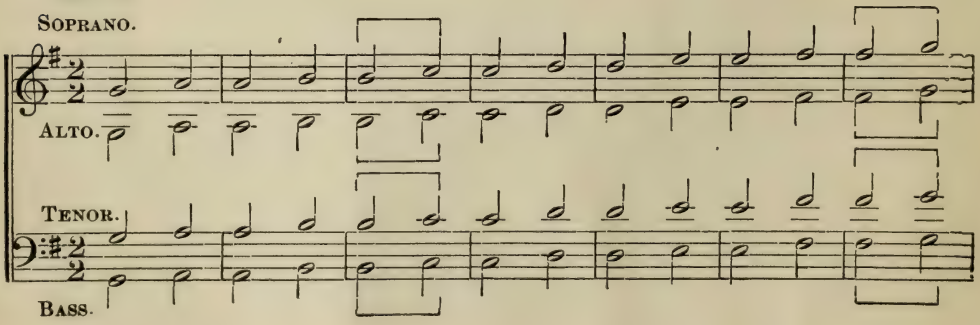
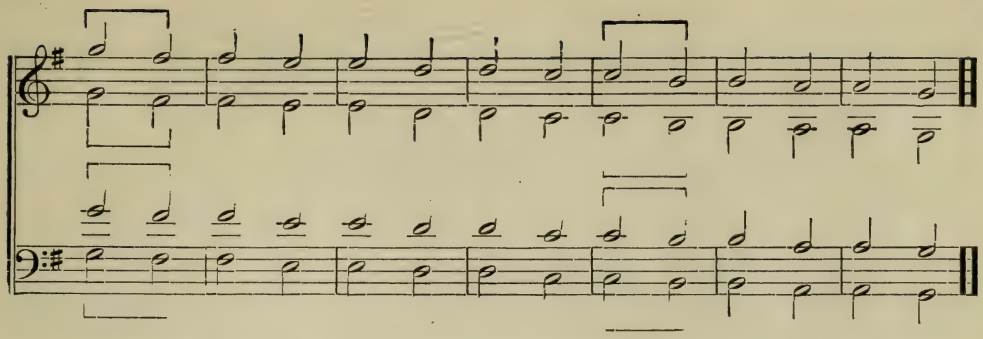
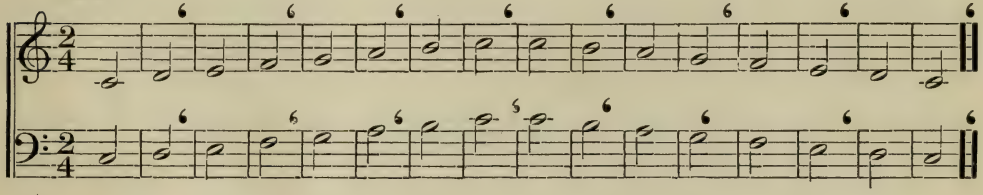




From Ex. 7 to Ex. 18, the Commas are introduced to mark the phrasing, and the pupil should take time from the last note in each phrase for breathing.

After Ex. 17 they are omitted in order that the learner may decide where the breath should be taken. The minor seconds should still be marked with a bracket until they are readily and certainly recognized.

Ex. 7.



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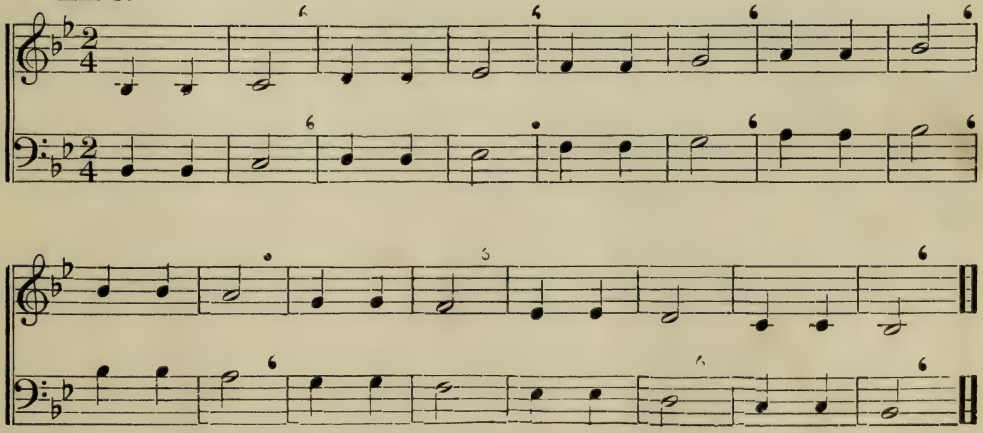

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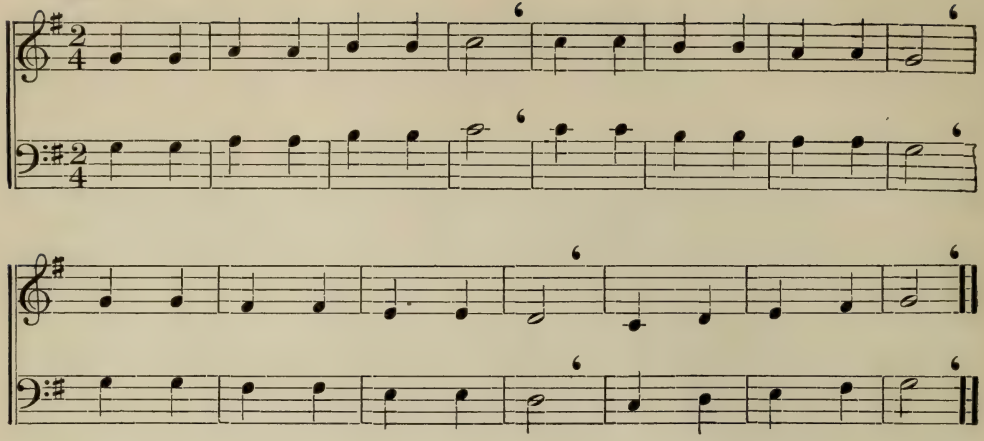

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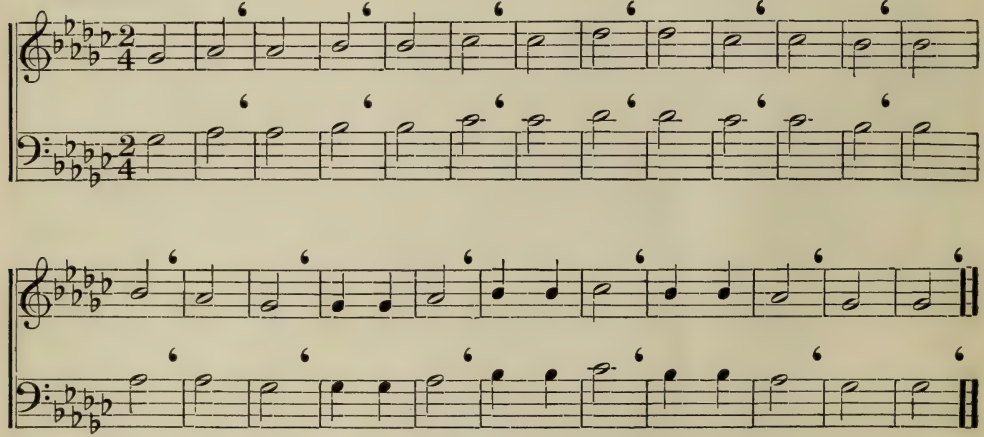

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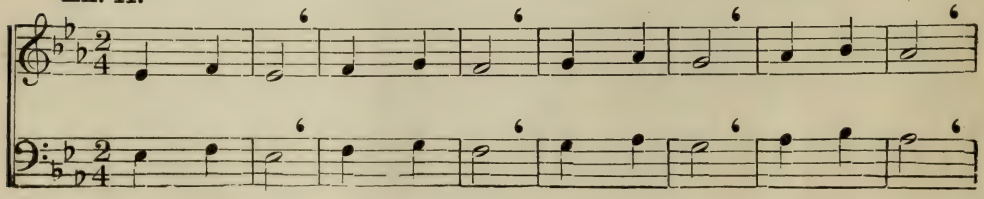

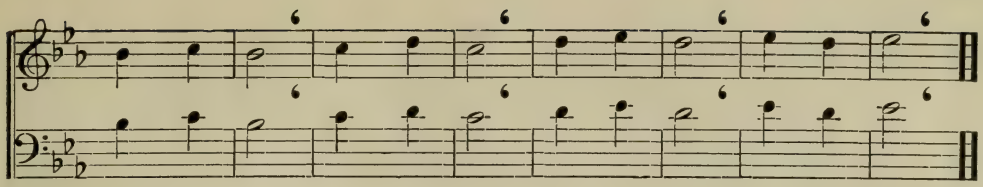

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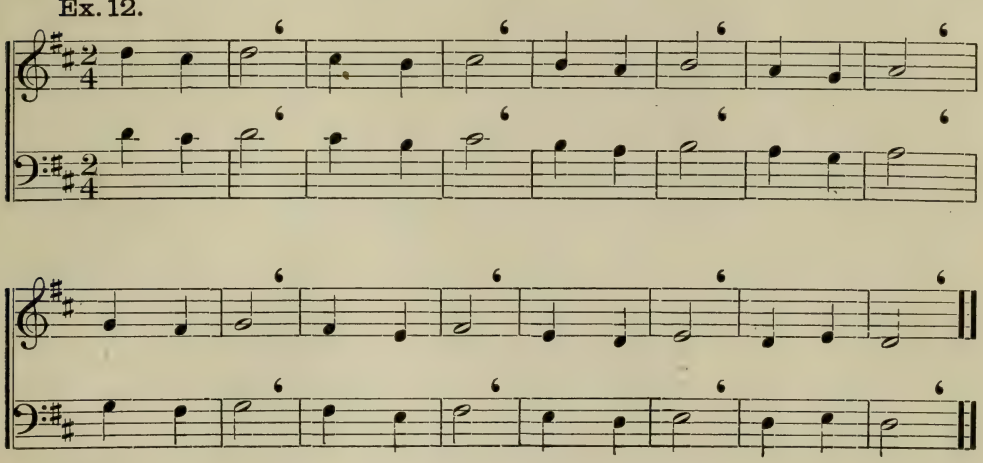

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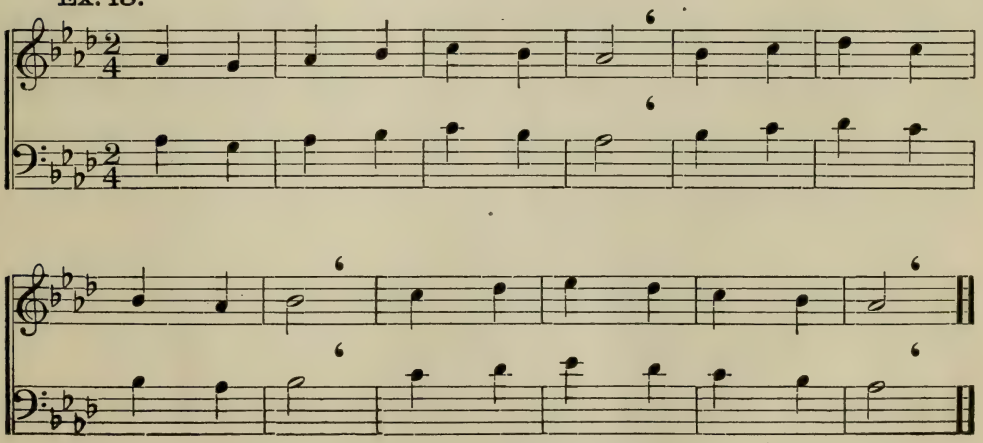

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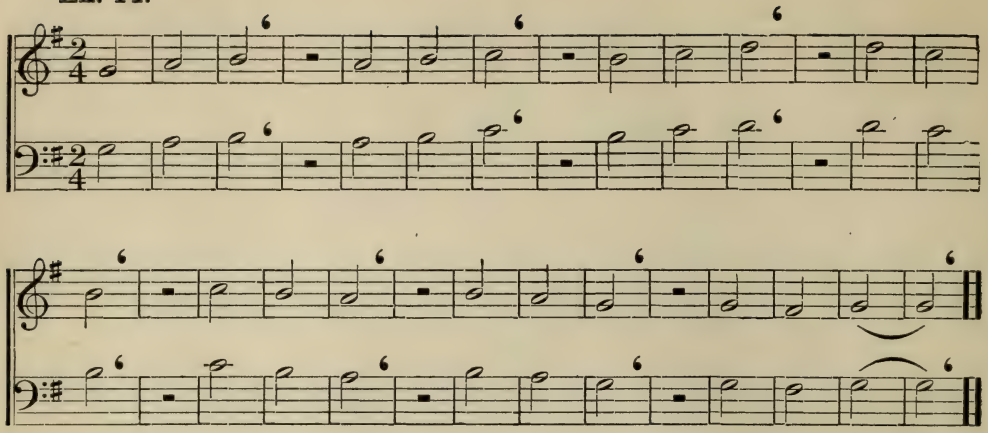

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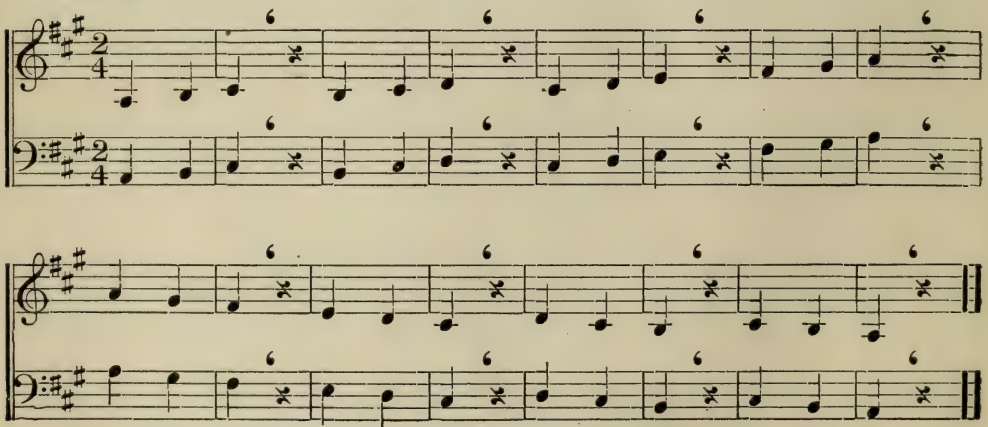

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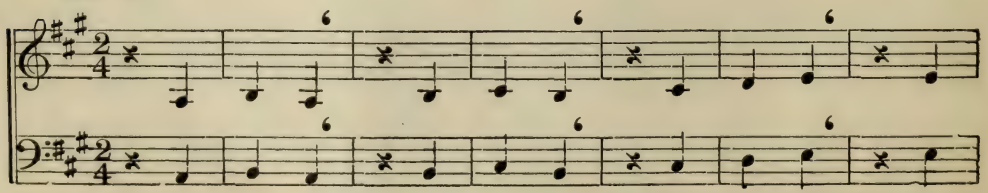
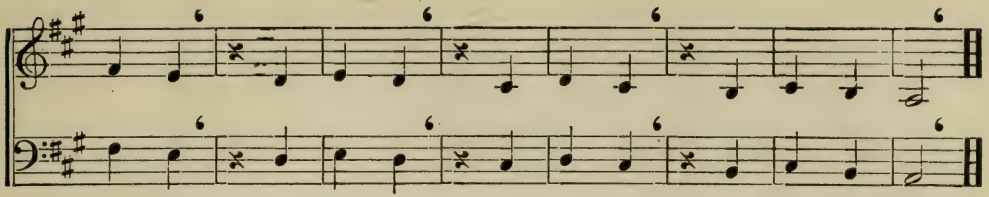
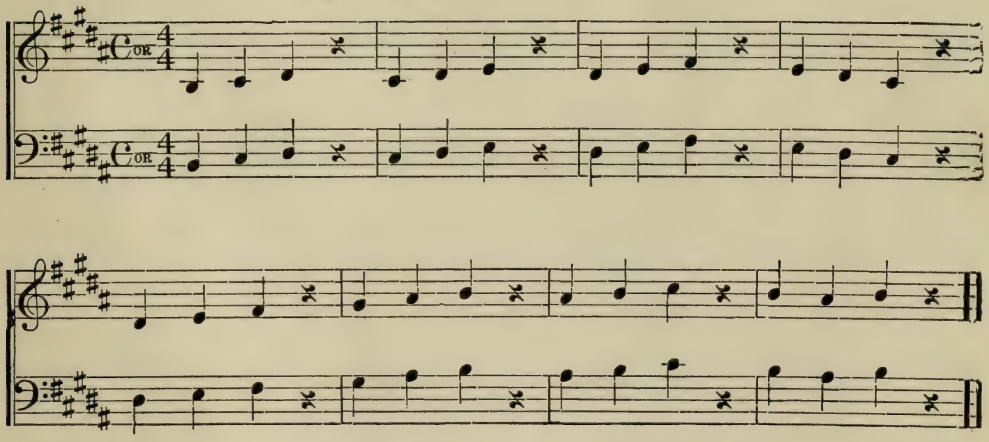




For Mon.

Ex. 17 and 18 should be sung as one, and the attempt made to change the key without instrumental aid. The careful marking of the minor seconds will facilitate this. Attention is called to the four-part measure here introduced. Accent the first and third counts, making the accent on the first count stronger than that on the third.

Ex. 17.



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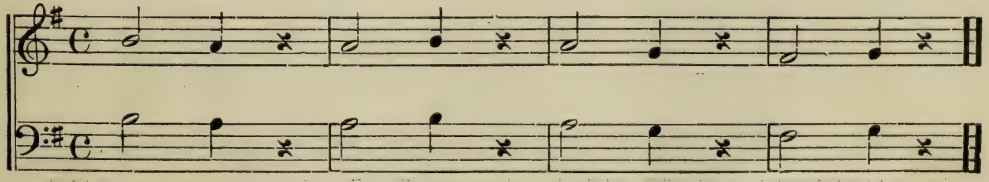
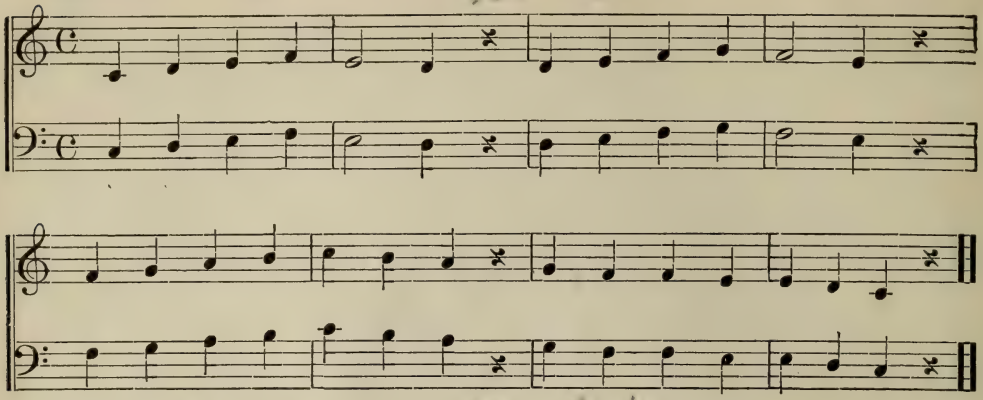


The two following exercises (19 and 20) should be treated in the same manner as the preceding, (17 and 18) Also exercises 21 and 22.

Ex. 19.



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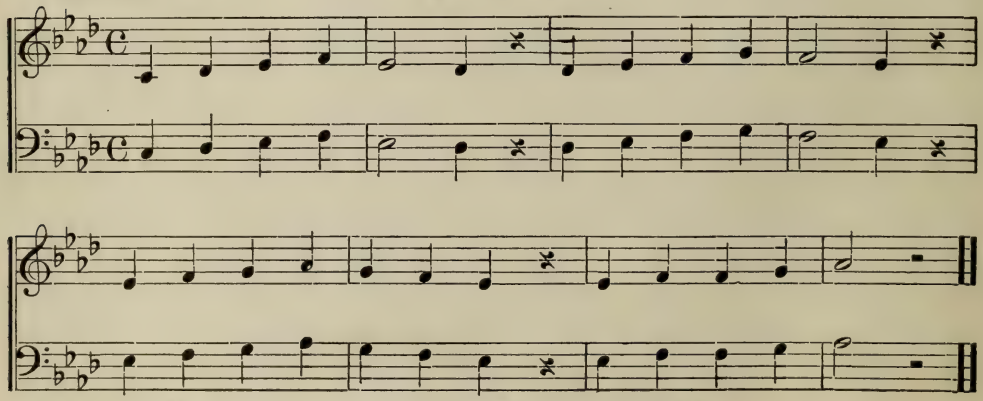

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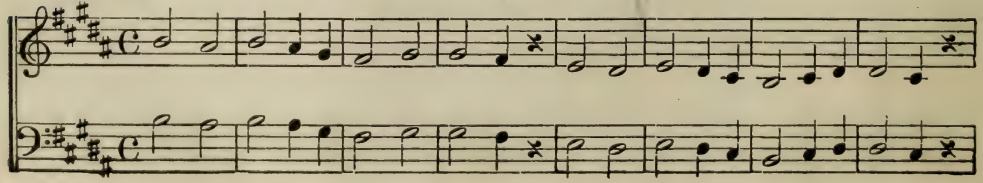
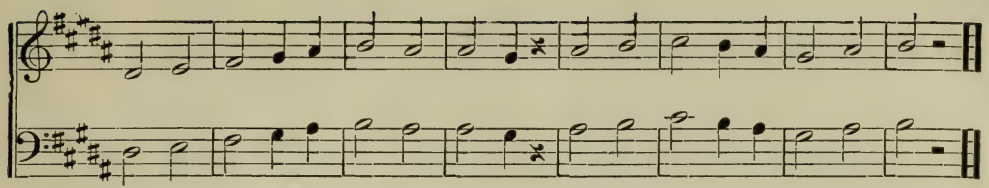
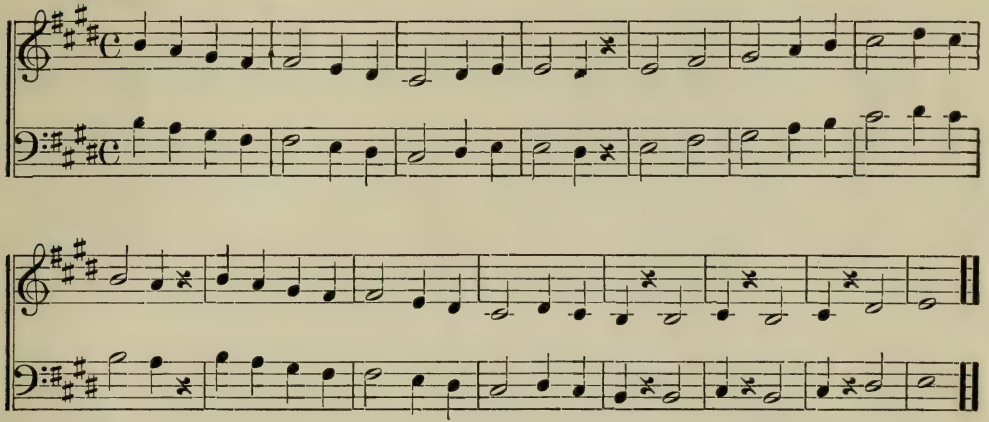


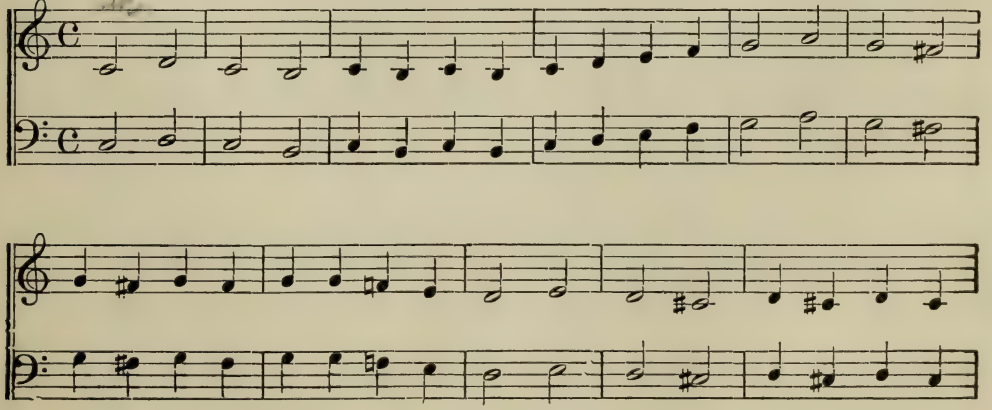


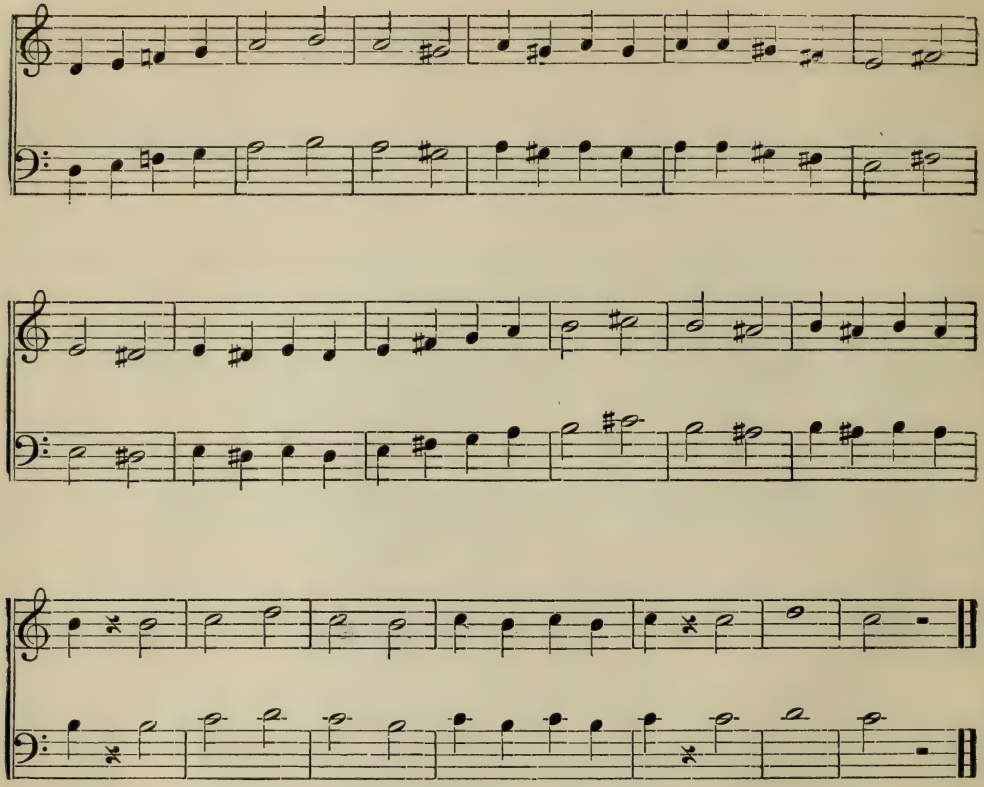
Ex. 22.



If the minor seconds are not readily recognized in the following studies, they should be carefully marked.

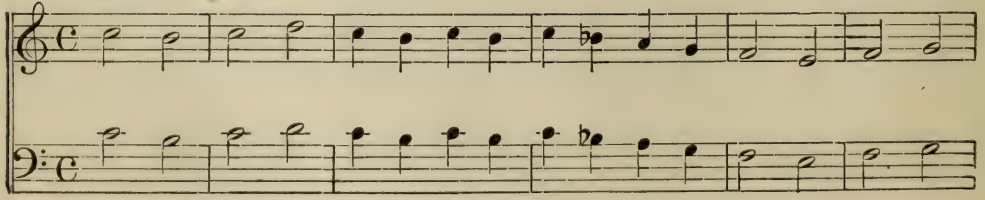
Ex. 23. BATISTE. Arr.

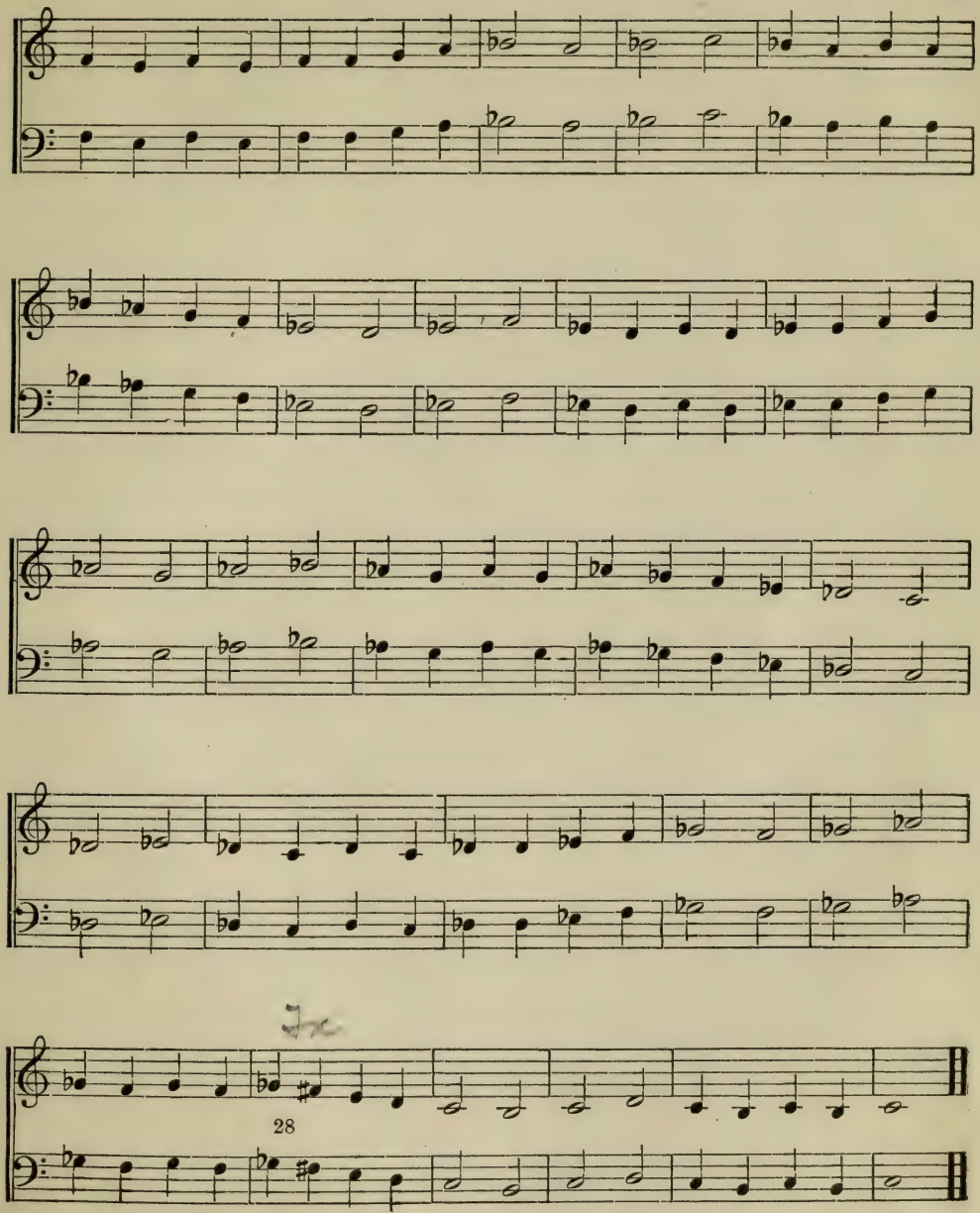




Attention is called to the twenty-eighth measure of this exercise, the first note being g-flat and the following note f-sharp, two ways of representing the same tone; called an Enharmonic change. It will be readily seen that these two notes are played upon the same key, therefore they are to be sung alike.

Ex. 24. BATISTE. ARR.

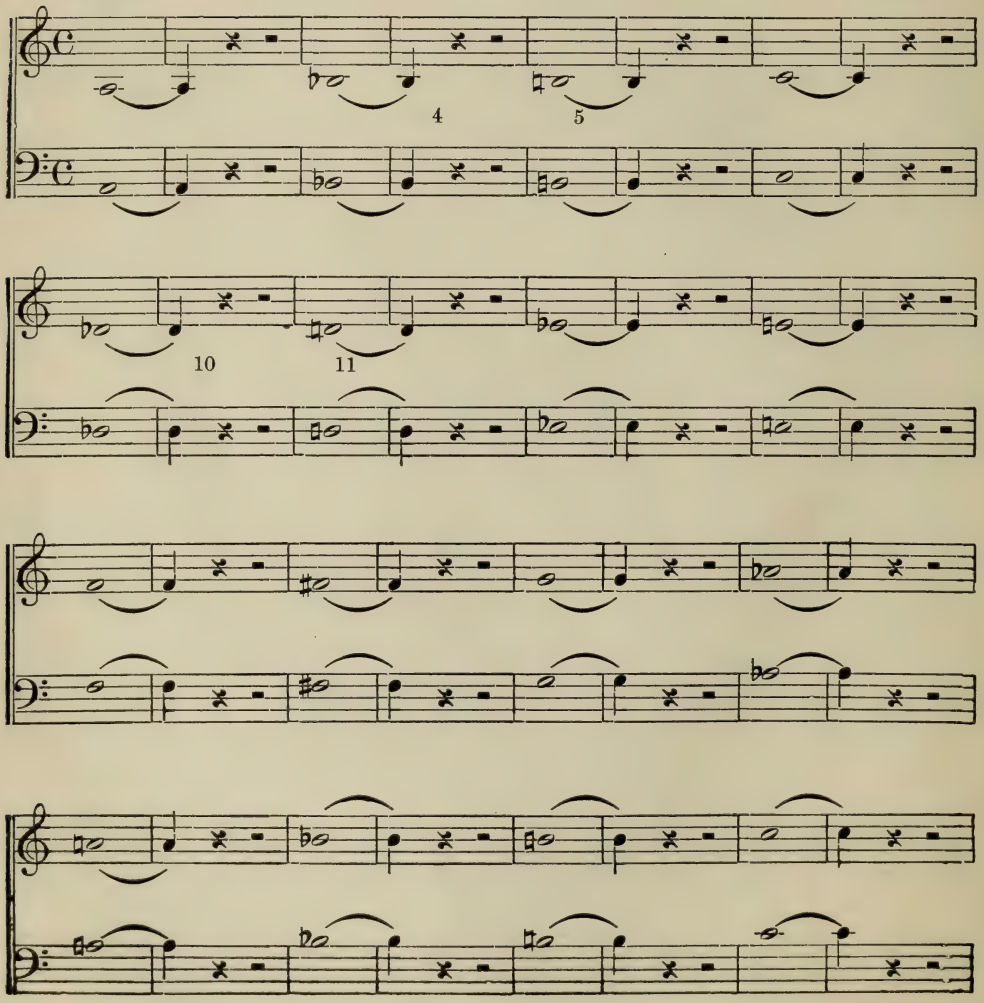


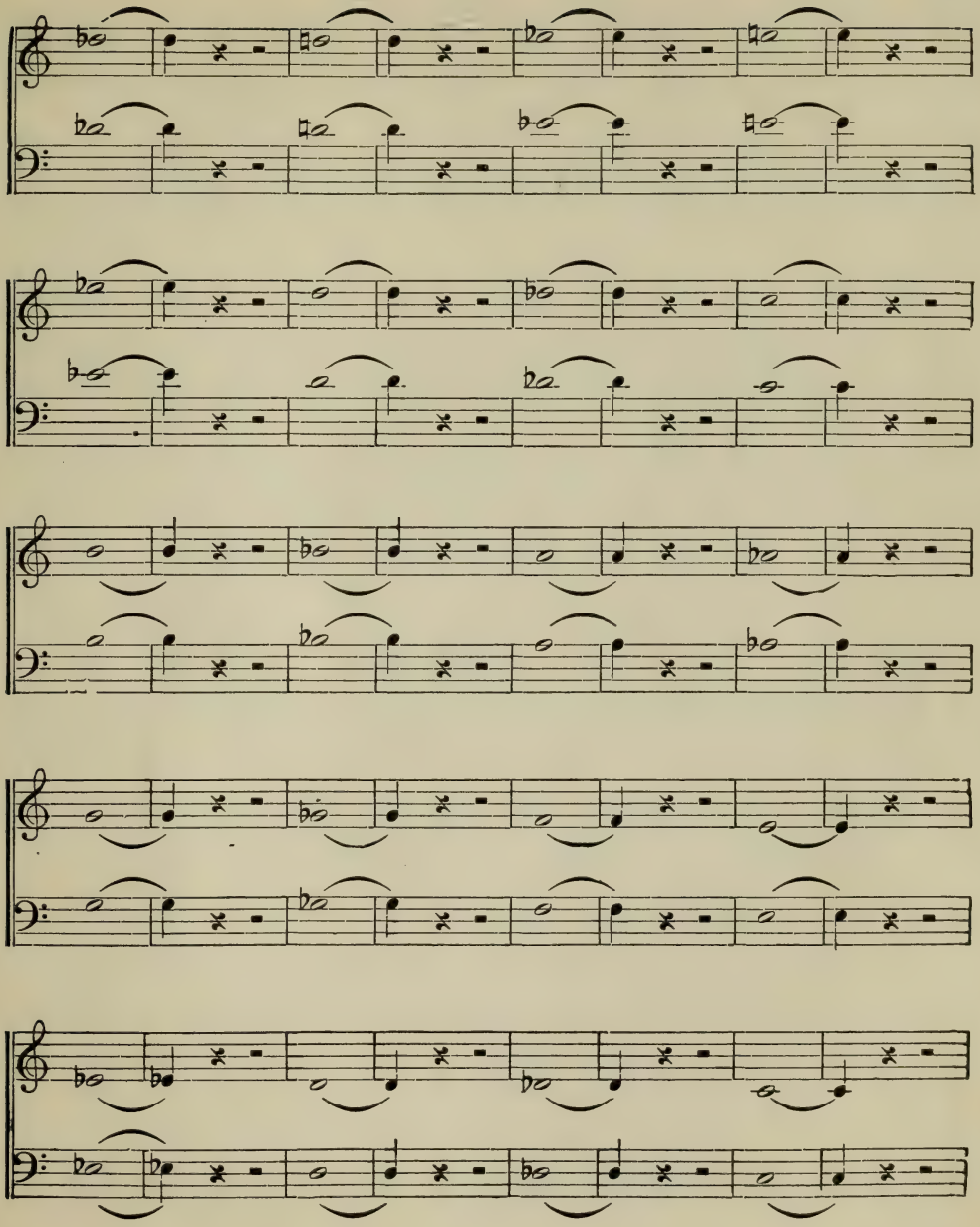

28

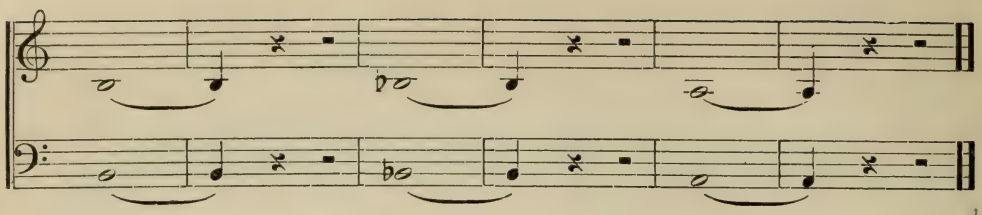
Attention is called to the chromatic half-step between measures four and five, ten and eleven etc. of Ex. 25. The chromatic half-step is the same in sound as a minor second, and the learner may mark it and sing it as such.

As this form of progression will occur frequently in this course of study, the student is urged to notice carefully the manner in which it is written.

Ex. 25. ABT.

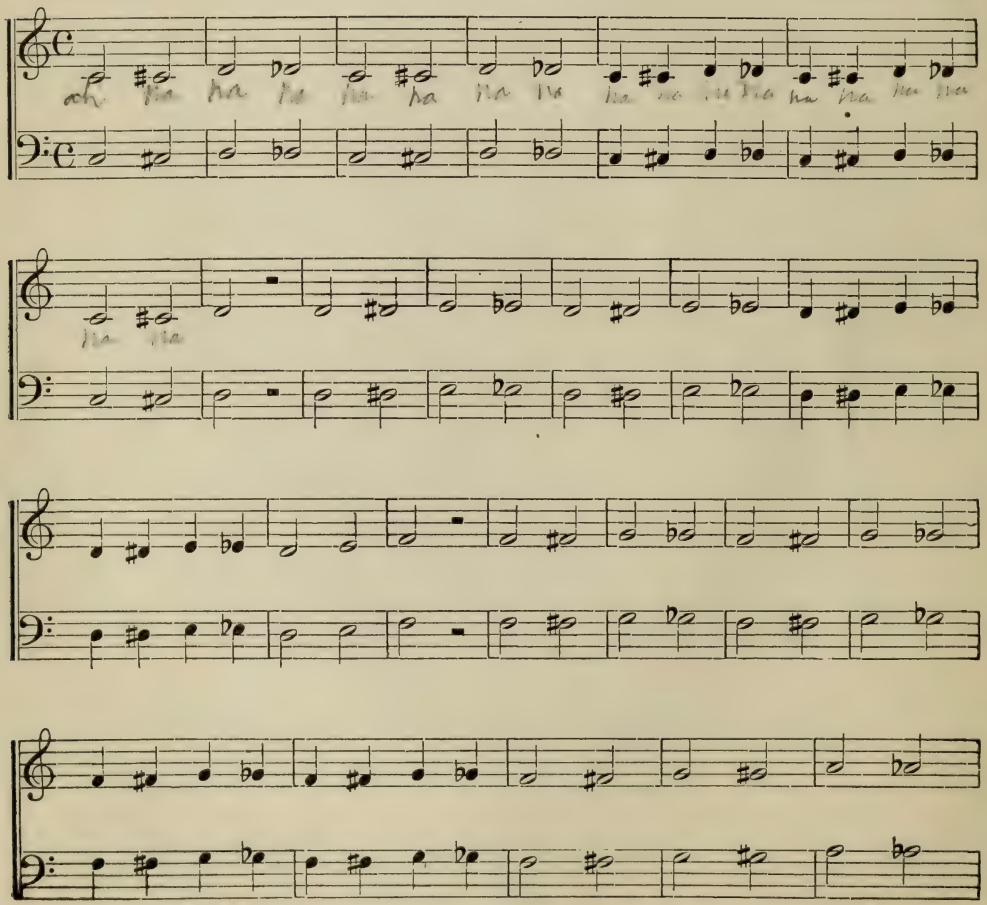


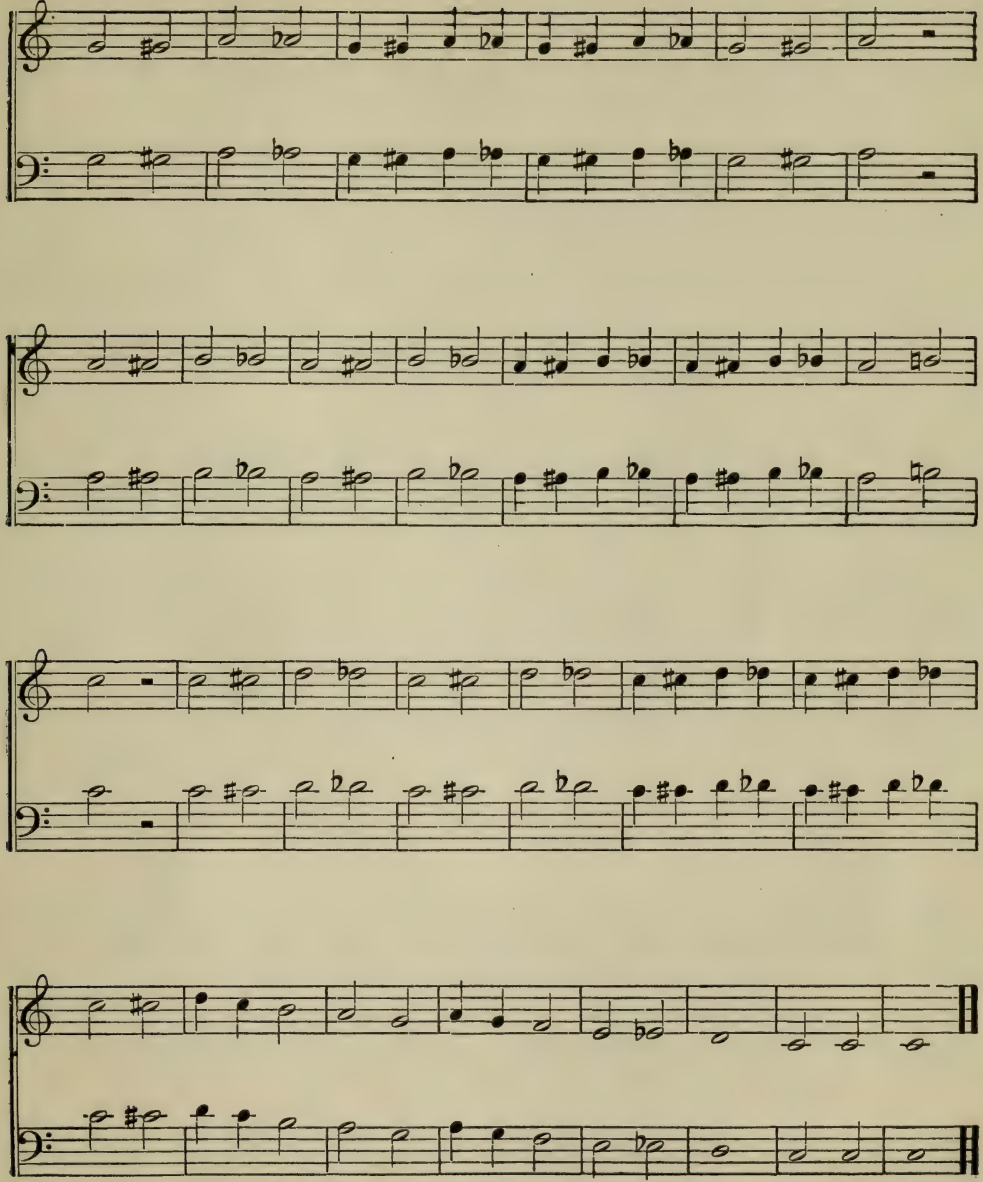




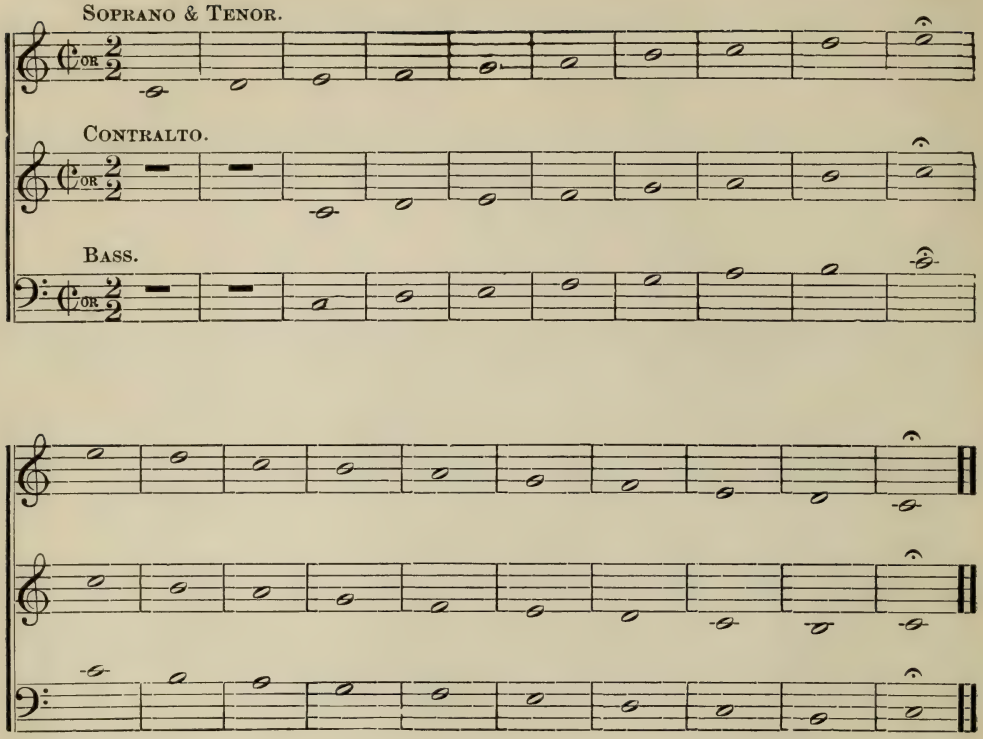
Ex. 26.

BAPTISTE. Arr.





Ex. 27. LEMOINE. ART.



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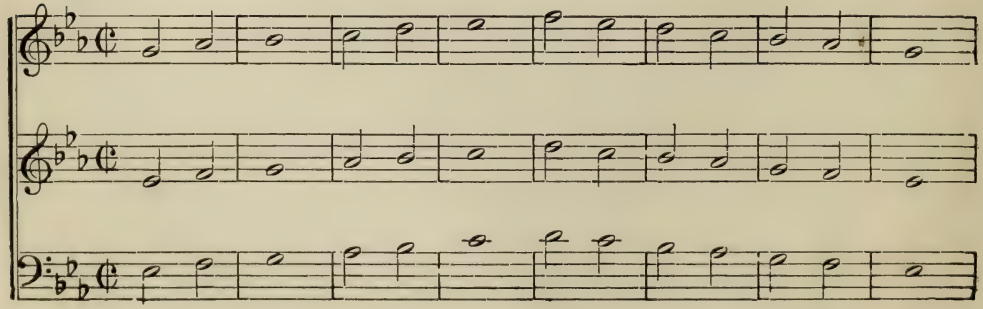

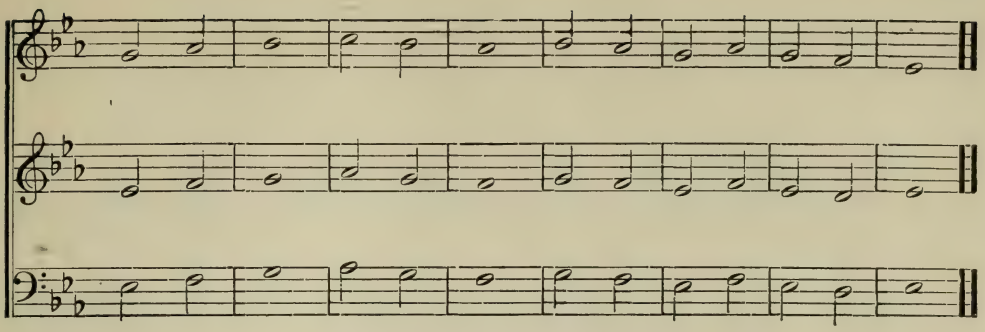

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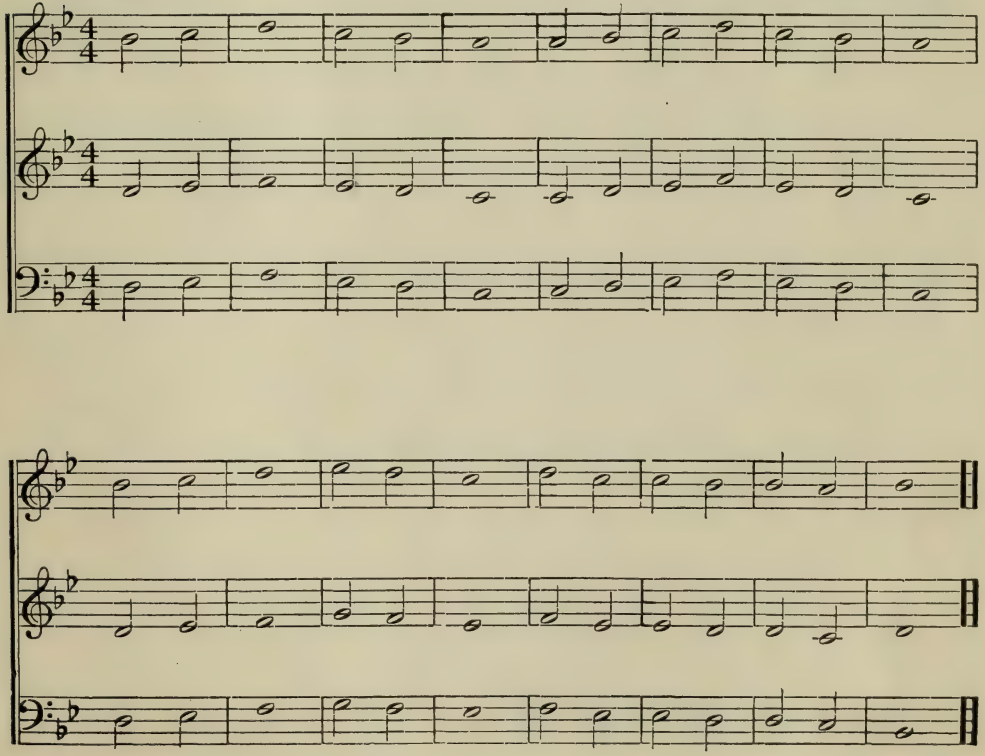
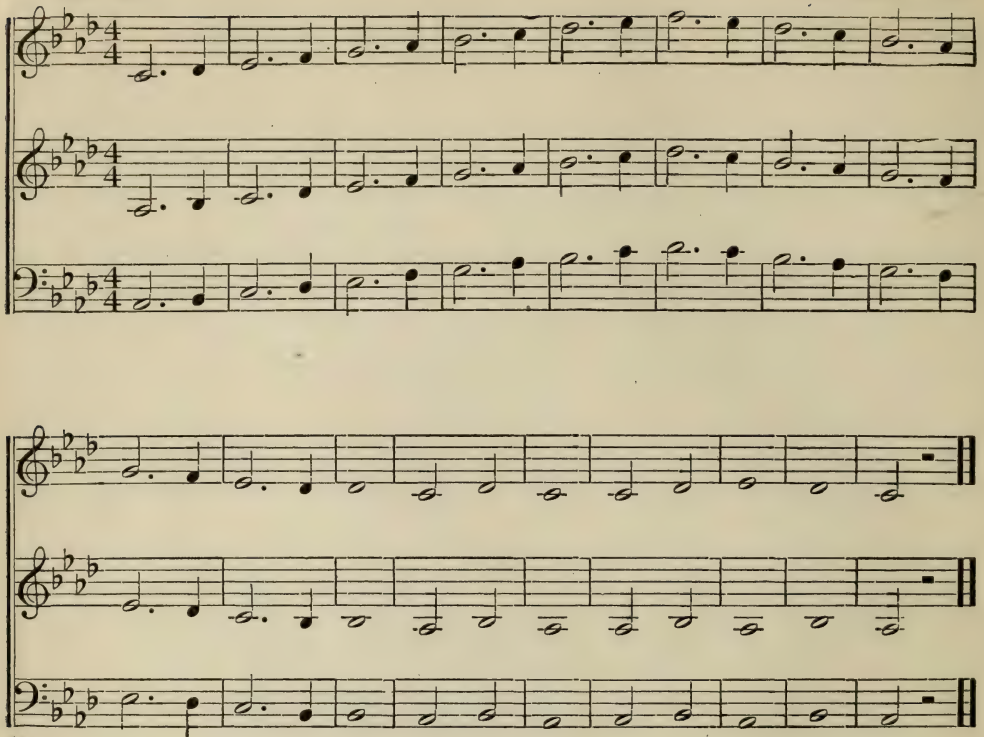
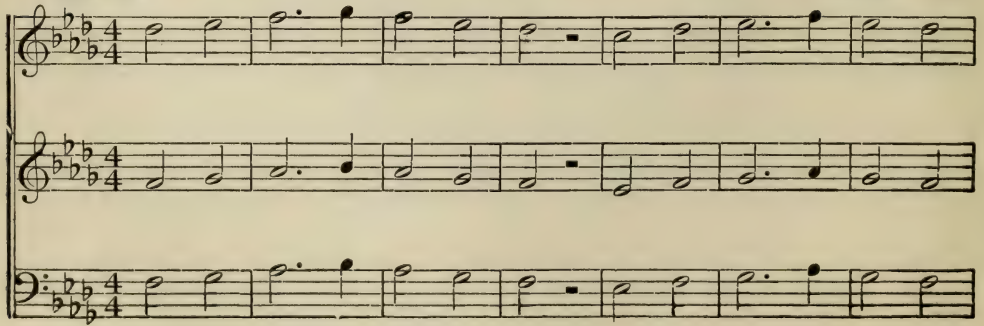
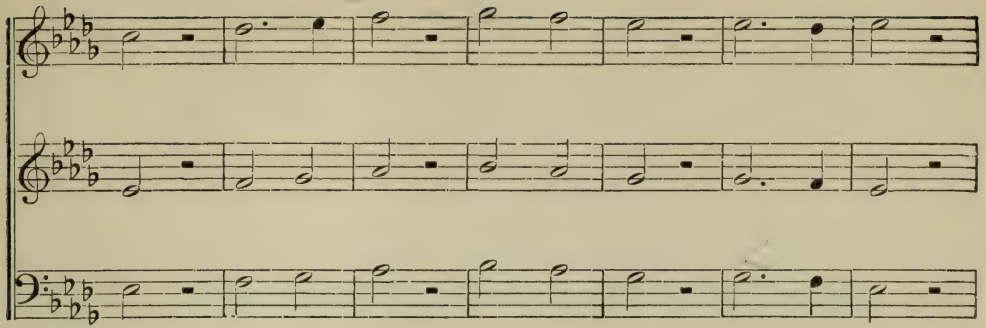


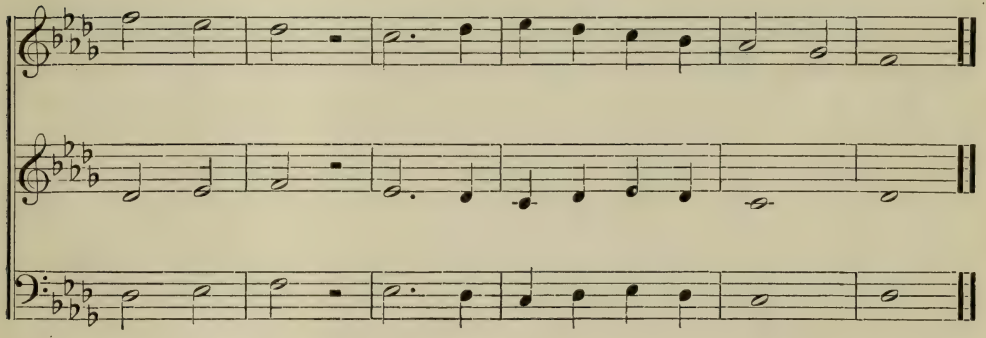
Ex. 30. LEMOINE. ART.



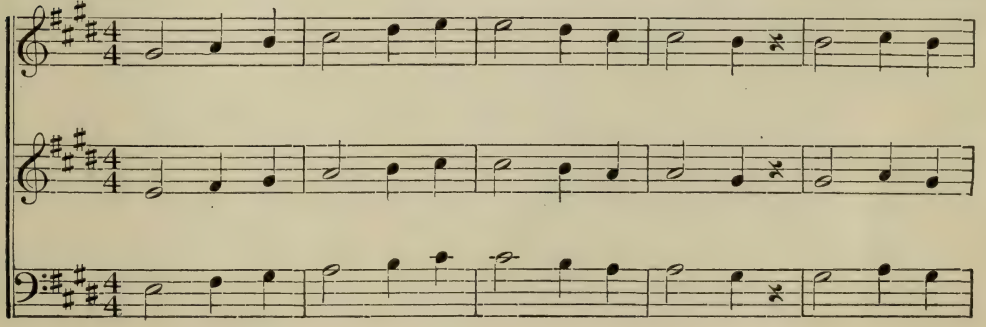
Ex. 31. LEMOINE. ART.

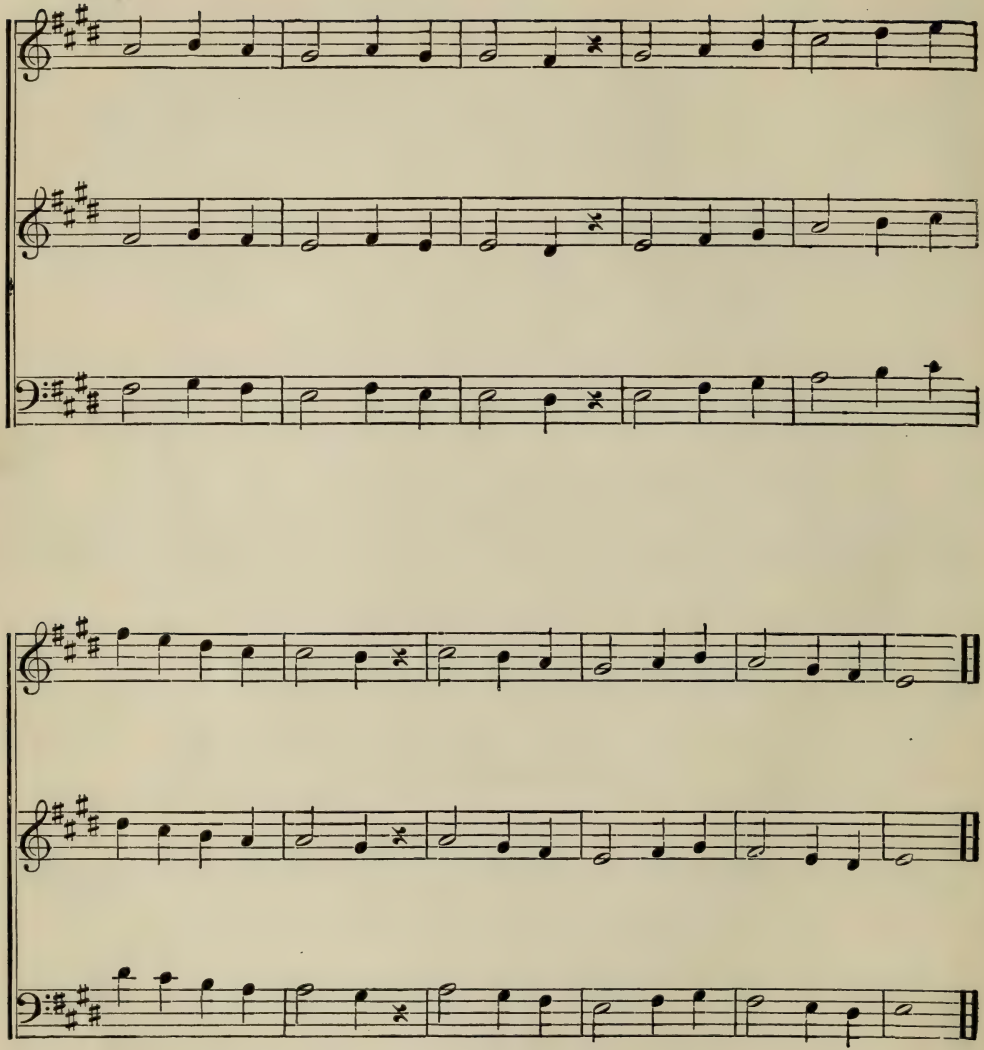






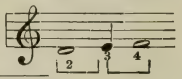
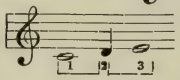
Ex. 32. CARRULLI. ARR.



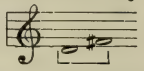


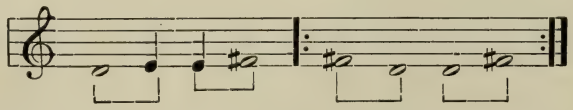
THIRDS.

We now proceed to the study of Thirds, this being the next largest interval found in the major scale. As has no doubt been observed from what has preceded, an interval is the distance up or down the staff from one line or space to another line or space; and we shall hereafter call these lines and spaces degrees. We have already studied the smallest interval in the scale, namely, Seconds, so called because there are two degrees found in every second.

In the intervals we are now to study there are three degrees, they are therefore called thirds. As we have before said, all larger intervals are composed of seconds and may be resolved into seconds. A minor third is made up of one major and one minor second,  A major third is composed of two major seconds, 

For memory aids use 2–4 for a minor, and 1–3 for a major third, as in the above illustrations.

It is evident that one who has become familiar with major and minor seconds can at any time gain a knowledge of any other interval by resolving it into seconds: for instance a major third is to be sung,  the sound of D you have, but cannot think of the sound of F-sharp; by singing up two major seconds from D, the voice produces F sharp, and all you have to do is to repeat it a sufficient number of times in connection with D to impress the sound upon your memory, and the difficulty is at once overcome.

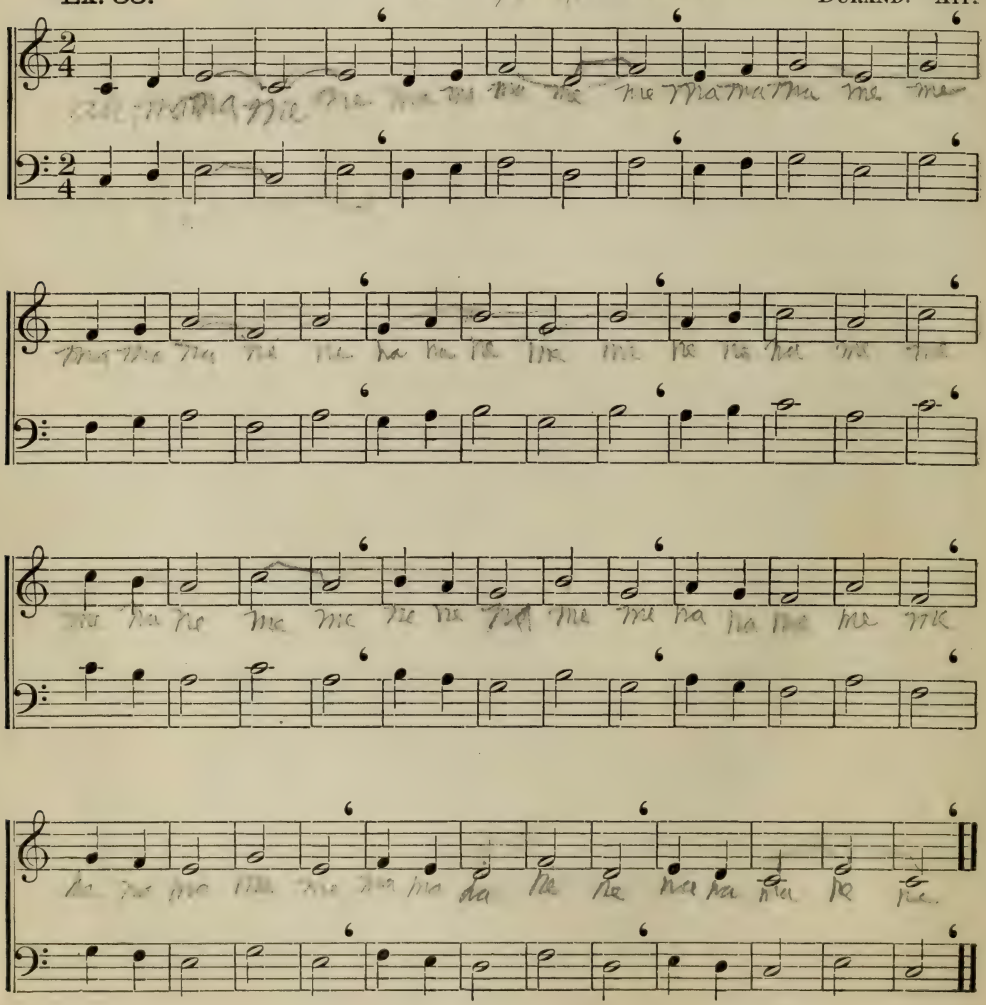
EXAMPLE. 

Or, the memory aids may suggest the proper sound, if not, the plan of resolving the interval into seconds, as suggested above, must always succeed, until finally the sound of each interval has become as much a fact as those of the multiplication table.

We must again emphasize the necessity of learning to recognize intervals when heard, as well as how they look when written or printed. Thus we cultivate two senses, for with the musician it is a necessity that both sight and hearing be equally developed.

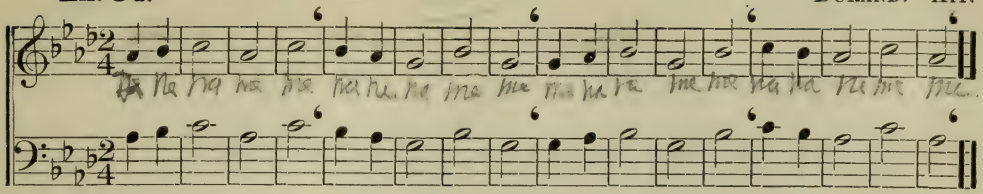
In all the following examples the learner should carefully mark the minor thirds with a bracket.

Ex. 33. DURAND. Arr.



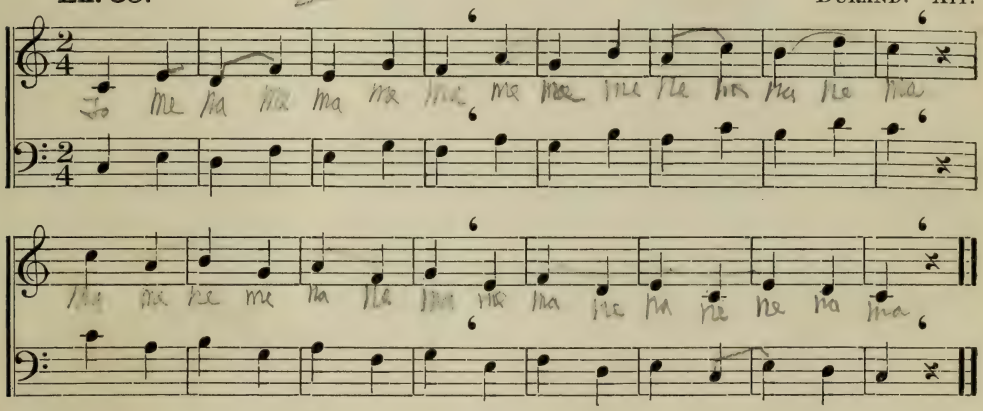
34318

Ex. 34. DURAND. Arr.

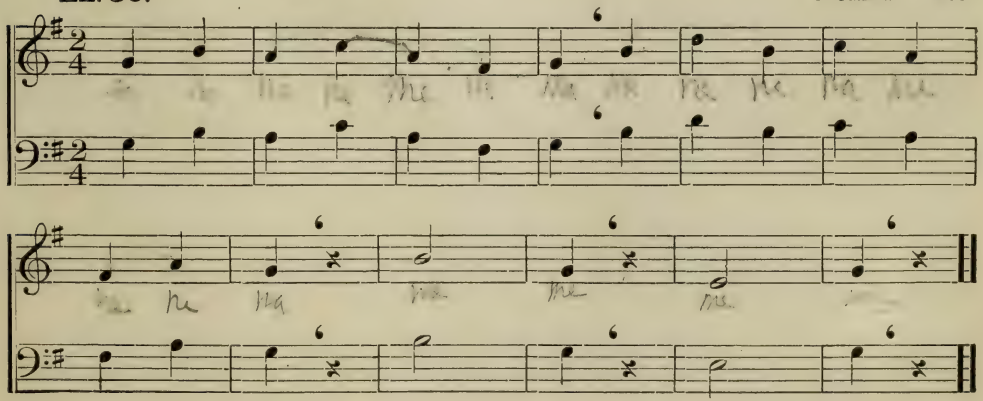


Ex. 35 contains all the thirds in a single octave, therefore it should be copied and written out in the thirteen keys, as in some of the foregoing exercises in seconds. Mark all the *minor thirds* with a bracket.

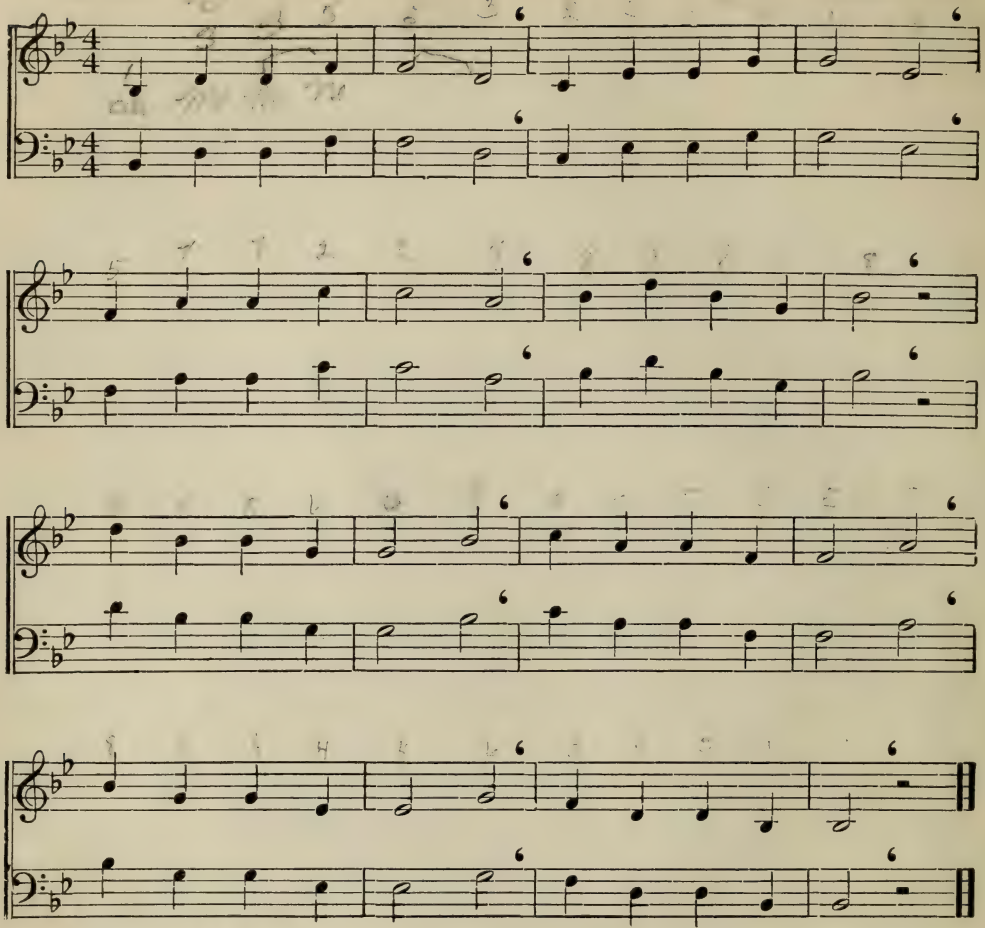
Ex. 35. DURAND. Arr.



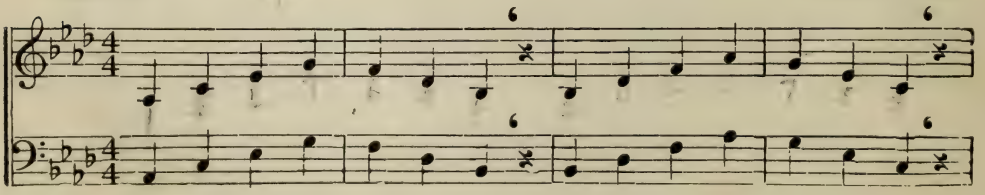
Ex. 36. DURAND. Arr.

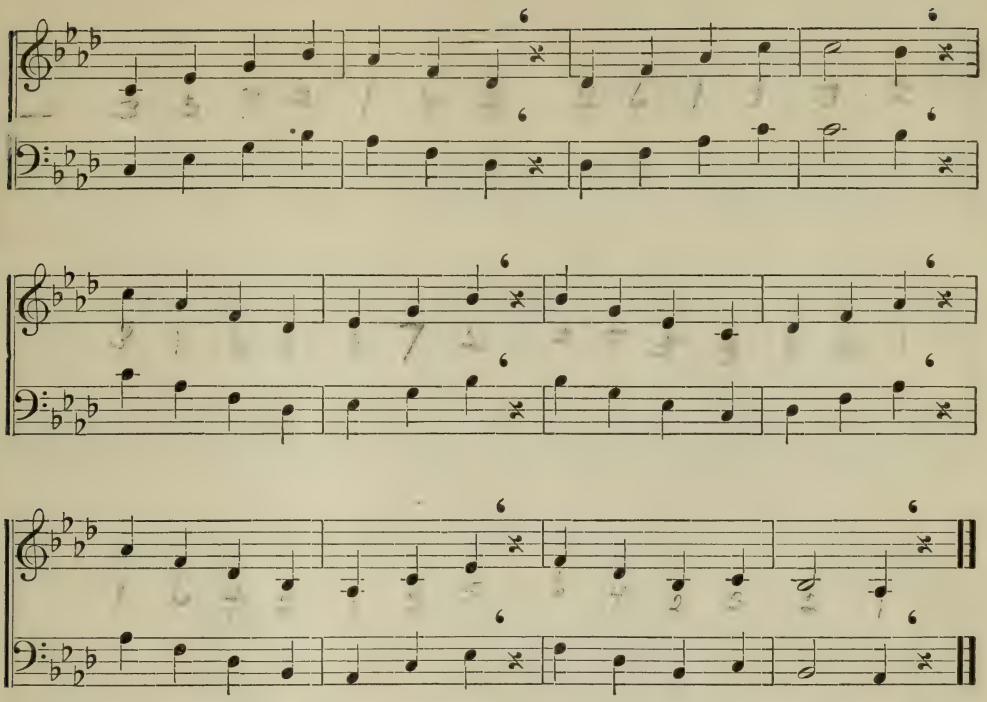


Ex. 37. DURAND. ART.



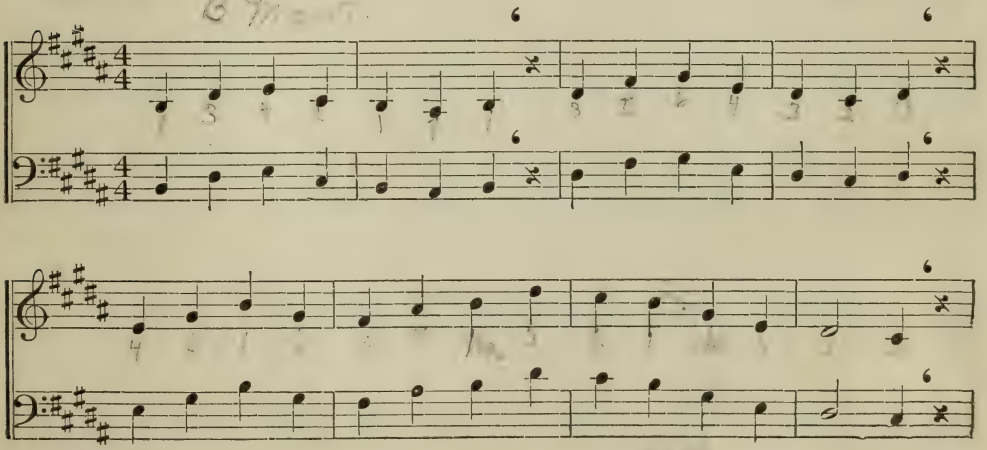
Ex. 38. DURAND. ART.

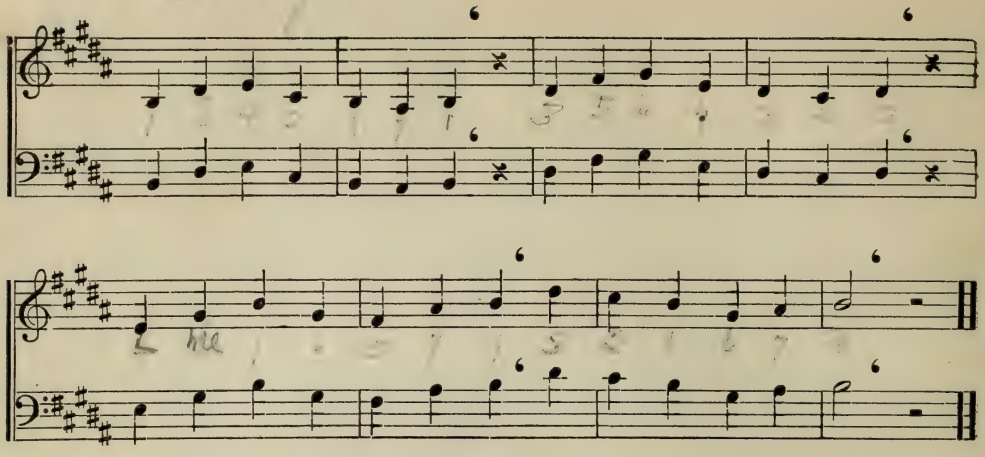




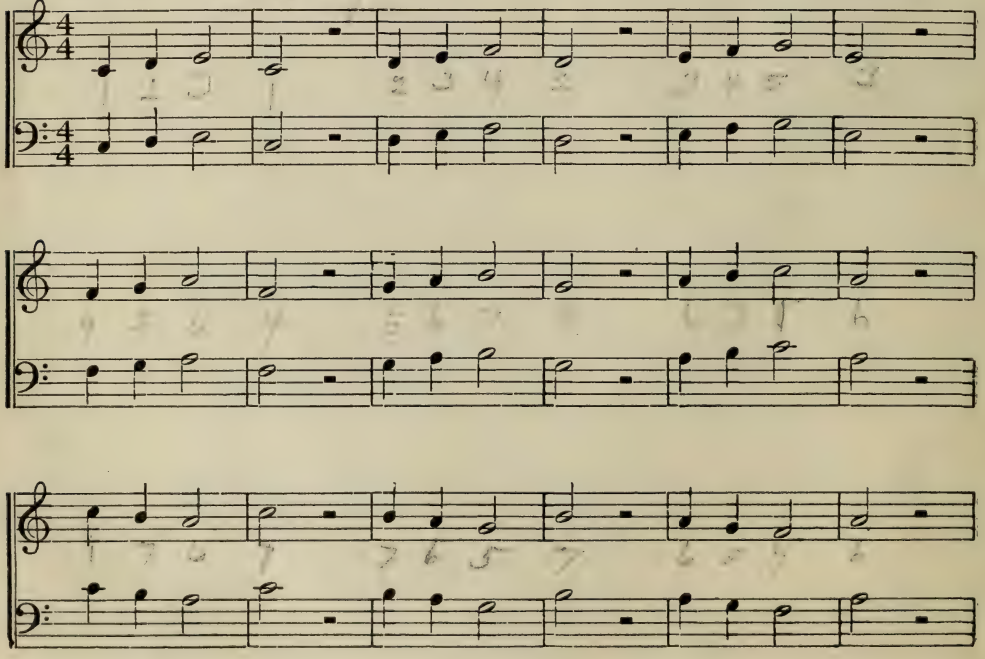
Ex. 39.

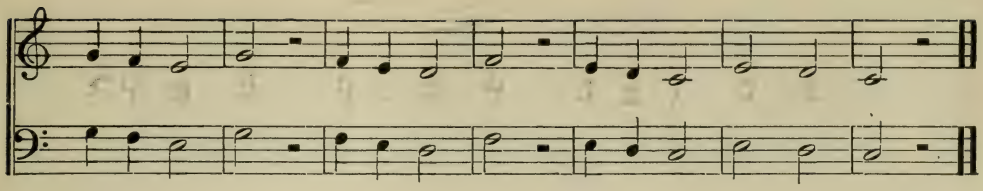
DURAND. Arr.





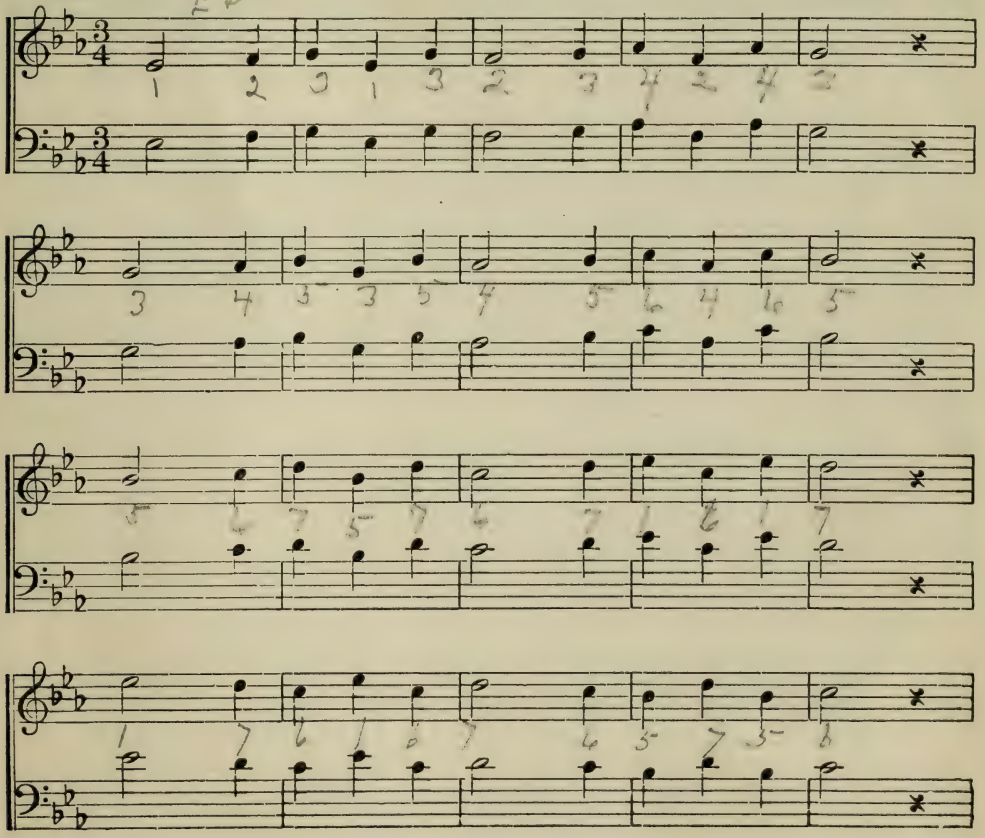
Ex. 40. WÜLLNER.

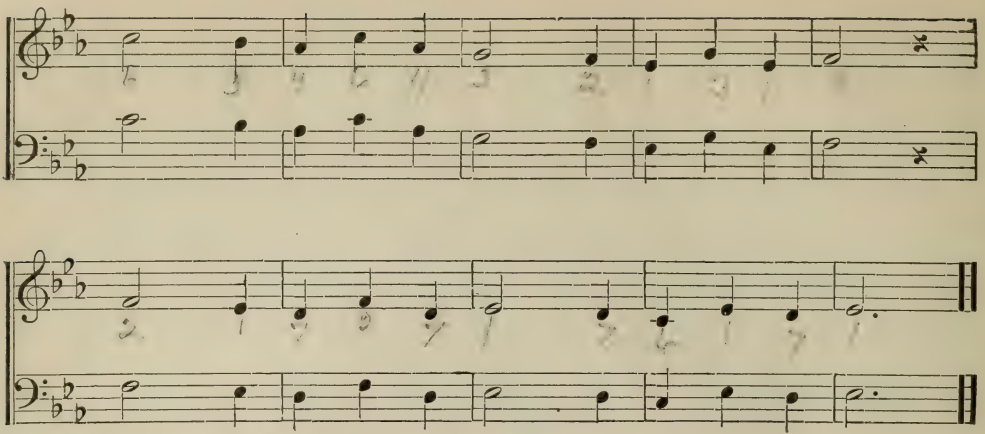




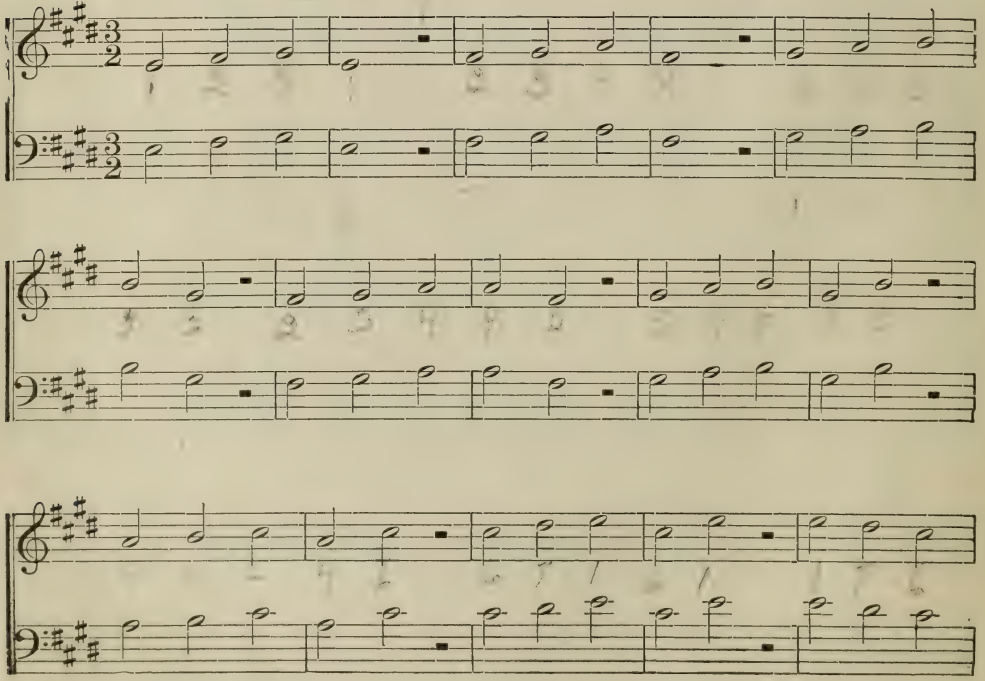
In Ex. 41 three-part measure is introduced. Accent strongly the first beat in the measure, leaving the others unaccented, so as to make a marked contrast between the accented and unaccented beats. By so doing a "*feeling*" for this form of measure will soon be developed.

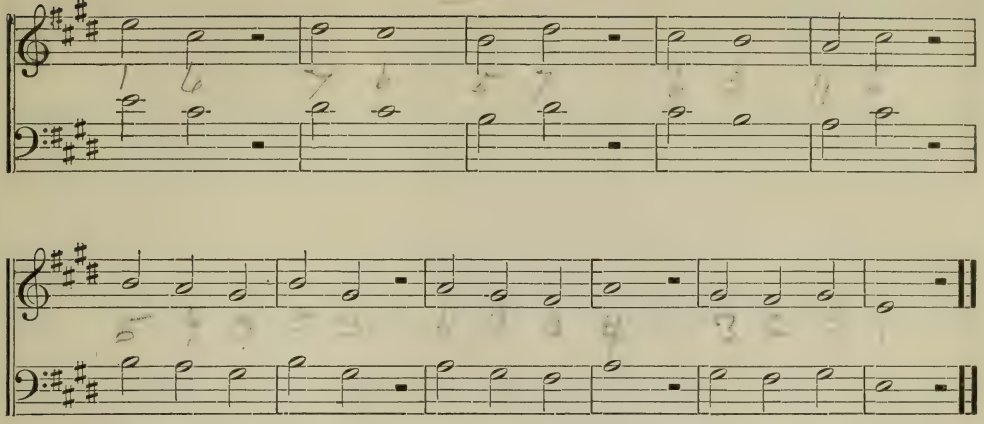
Ex. 41. WÜLLNER. Arr.



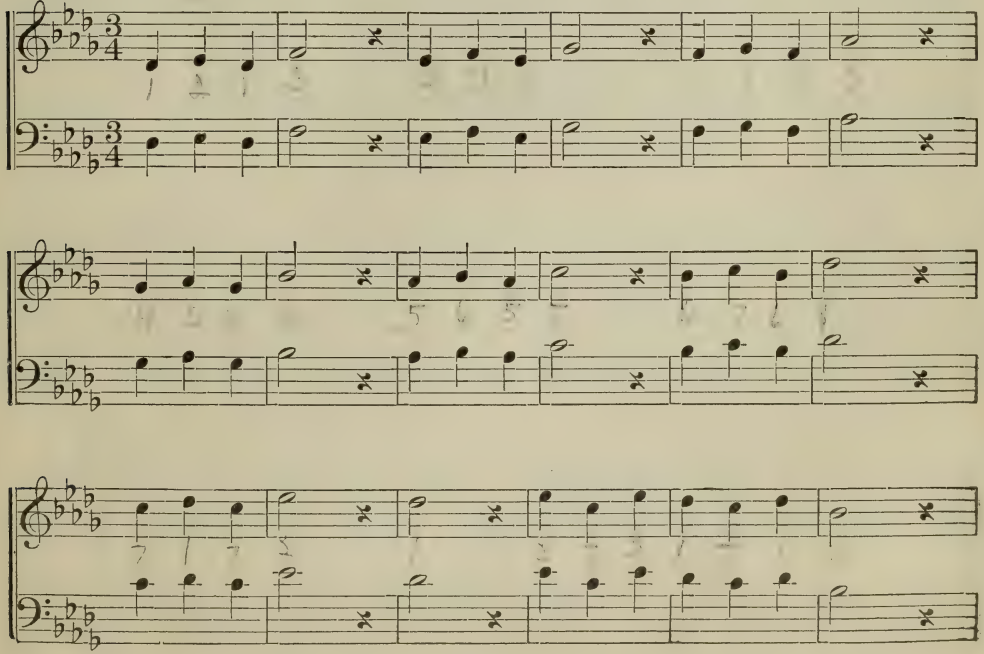


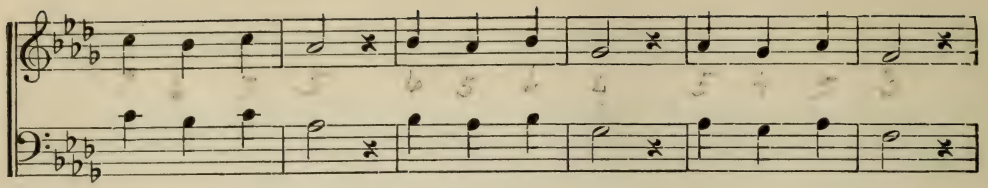
Ex. 42.

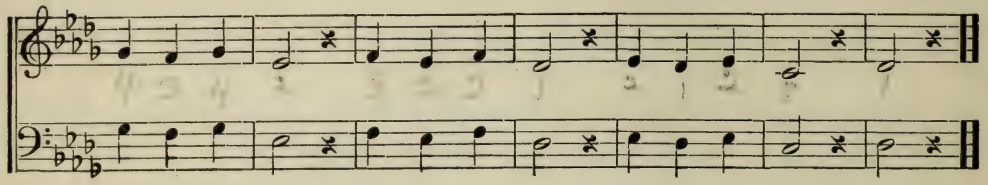




Ex. 43. WÜLLNER. Arr.

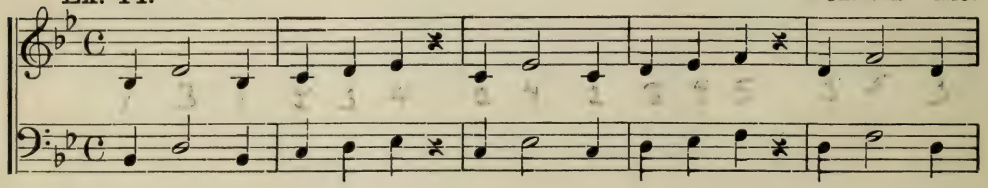


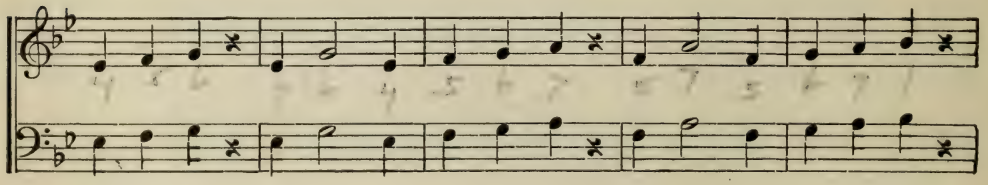


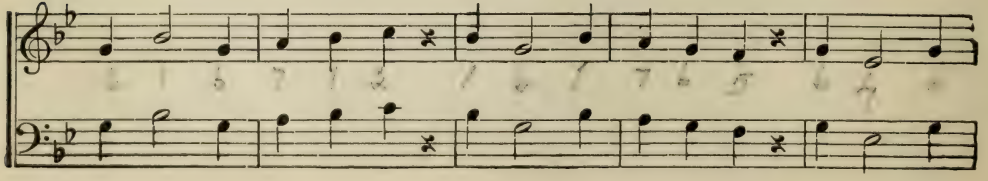


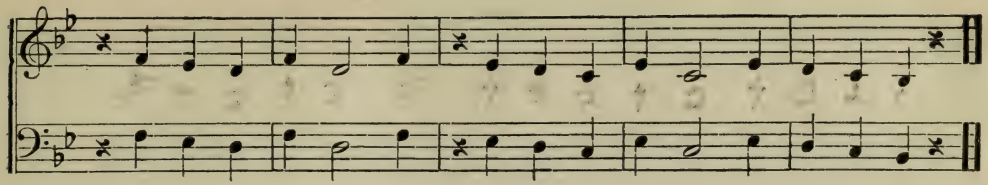
Ex. 44.

WÜLLNER. Arr.



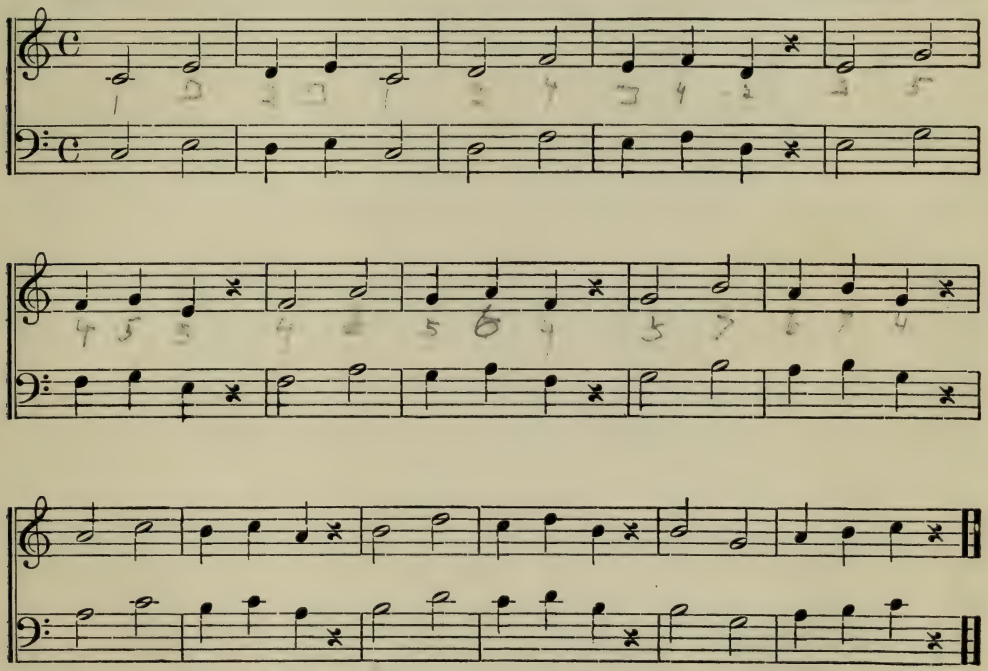






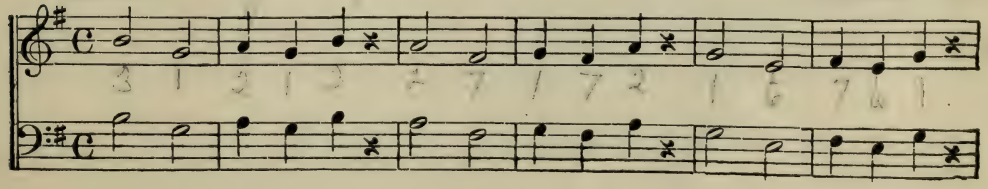
Ex. 45.

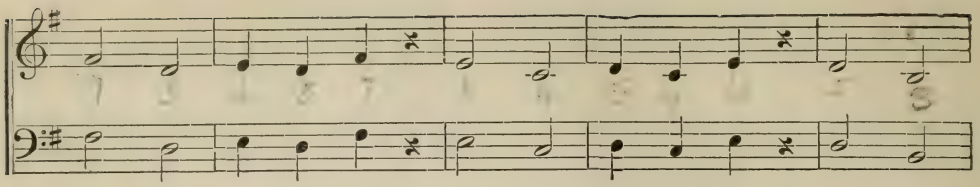
WÜLLNER. Arr.

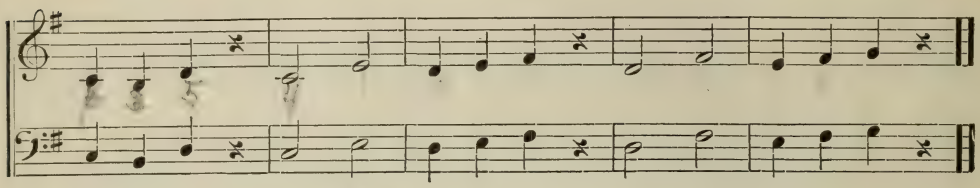


Ex. 46.

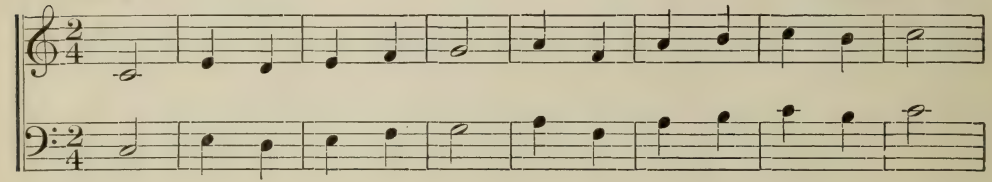
WÜLLNER. Arr.

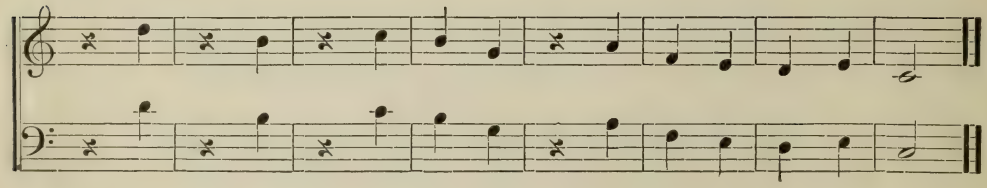




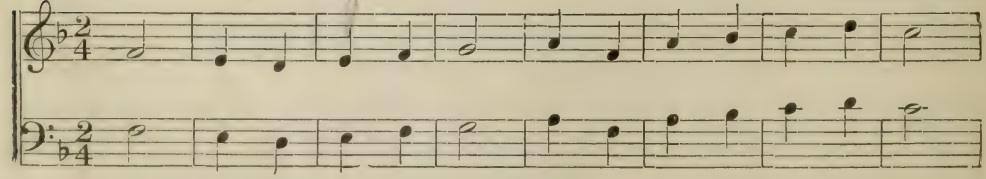


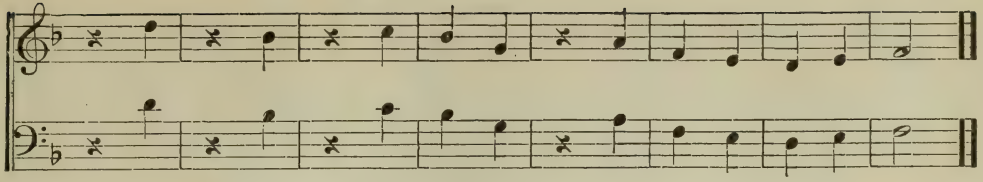
Ex. 47. WÜLLNER. Arr.





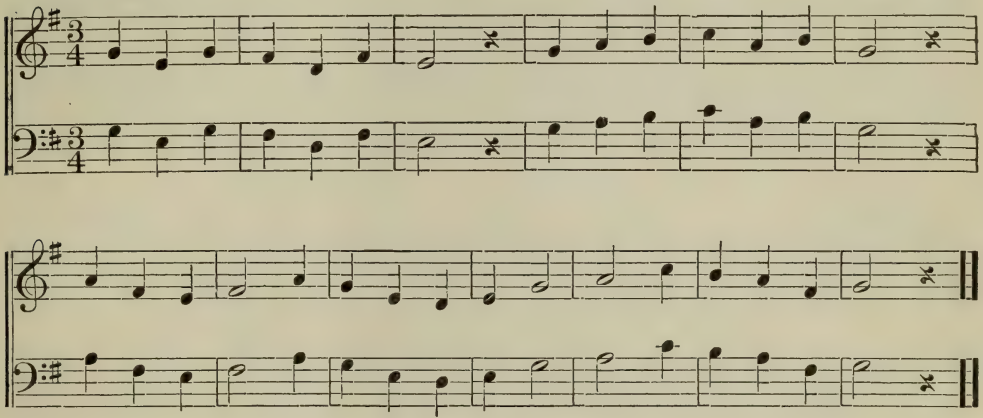
Ex. 48. WÜLLNER. Arr.



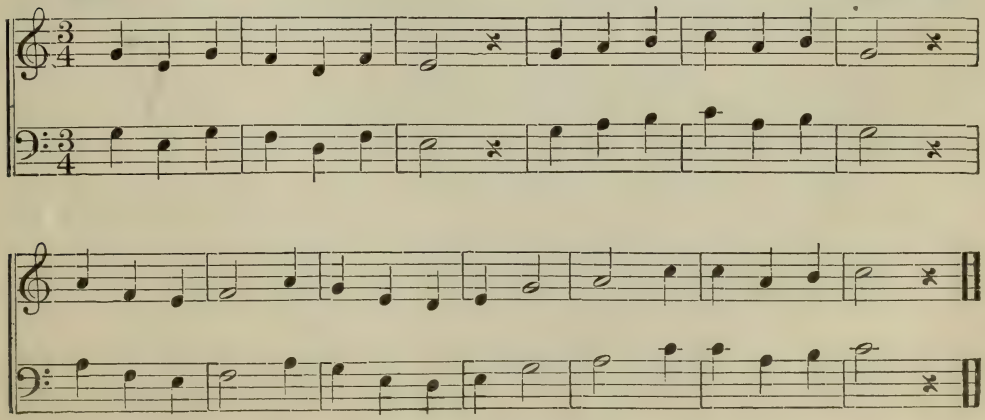


Examples 49 and 50 should be sung as one, without instrumental aid, and an earnest attempt made to sing each interval so correctly as to end on the key.

Ex. 49. WÜLLNER. Arr.

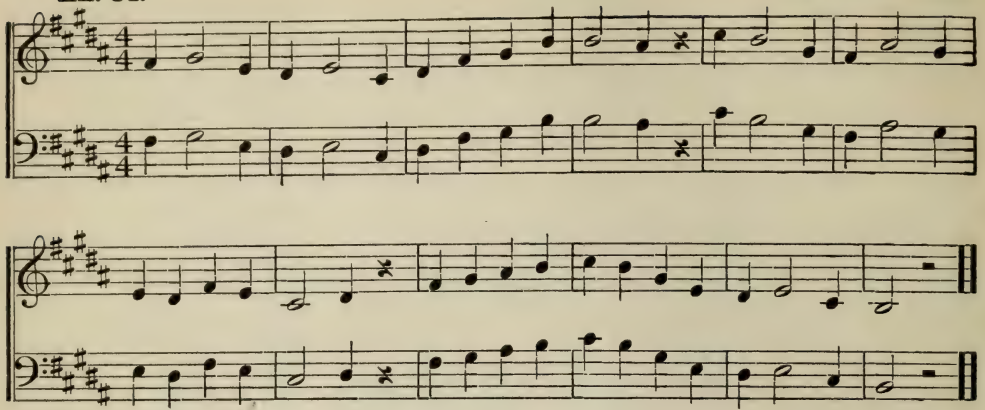


Ex. 50. WÜLLNER. Arr.

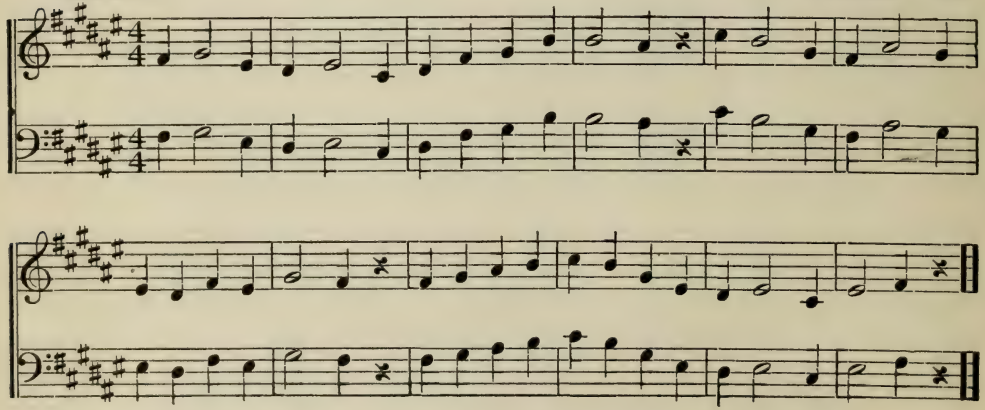


So also Exercises 51 and 52.

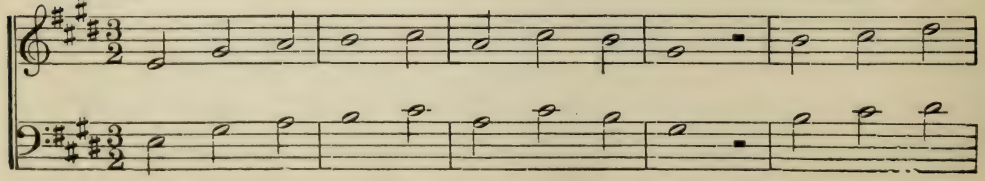
Ex. 51. WÜLLNER. ART.

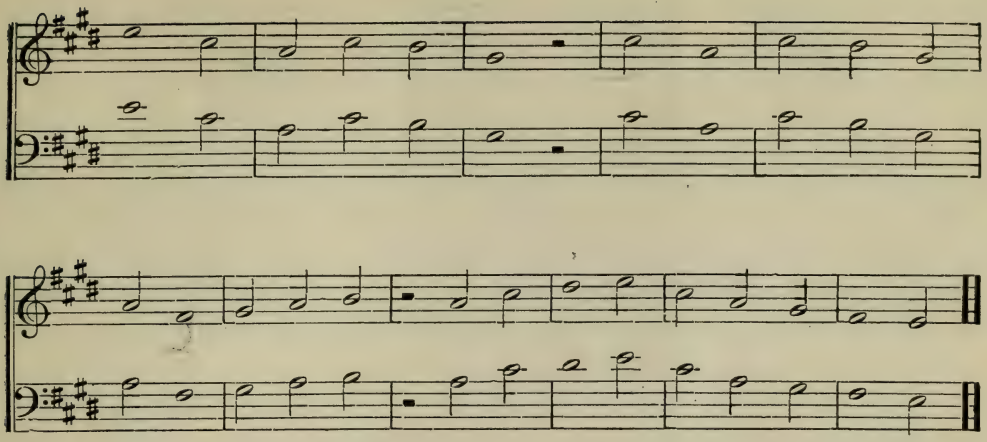


Ex. 52. WÜLLNER. ART.

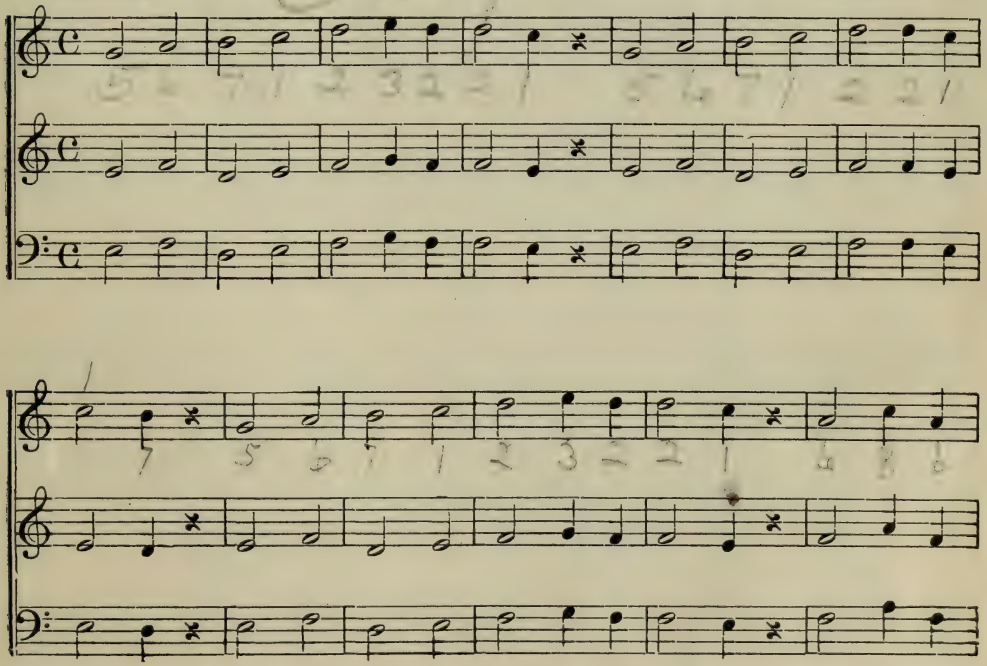


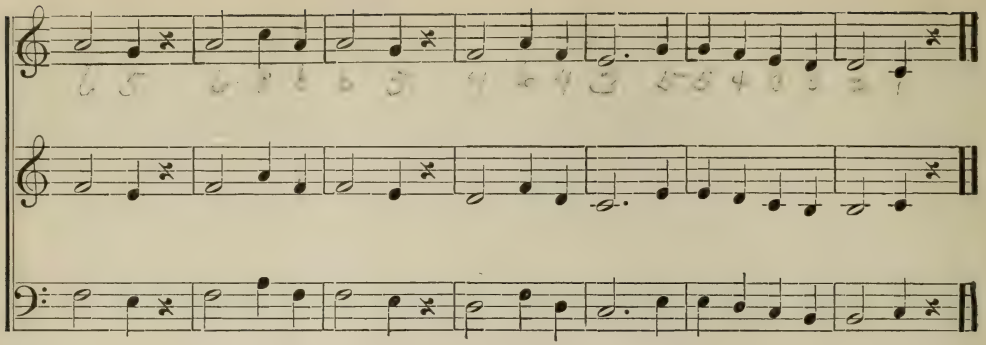
Ex. 53. WÜLLNER. ART.





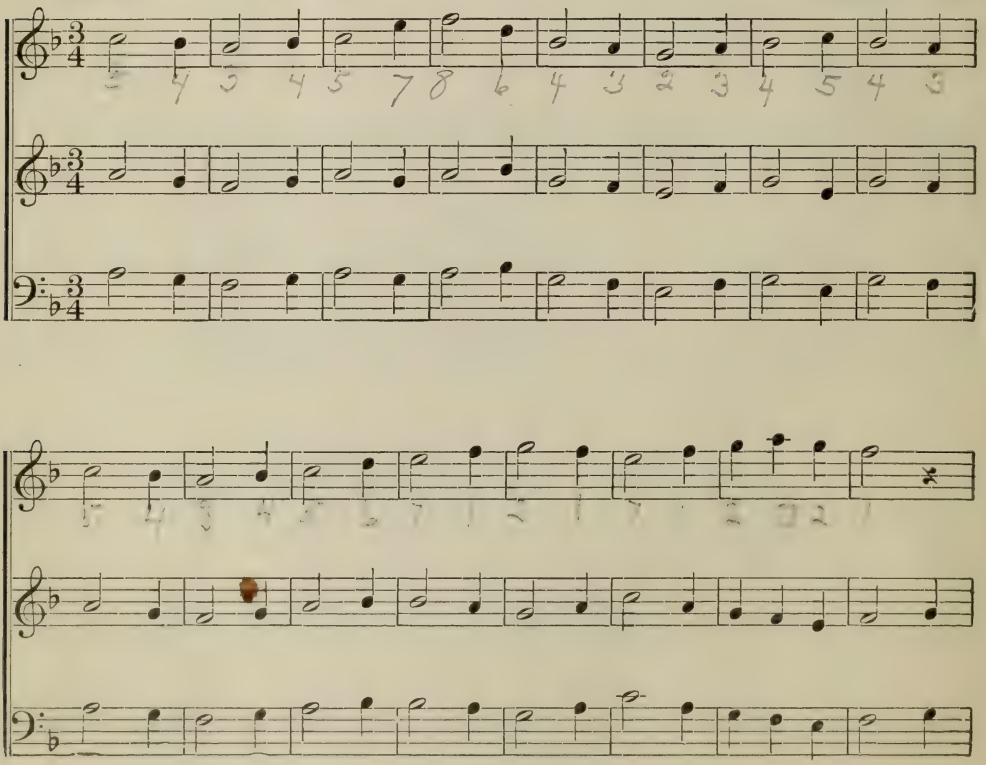
Ex. 54. LEMOINE. Arr.

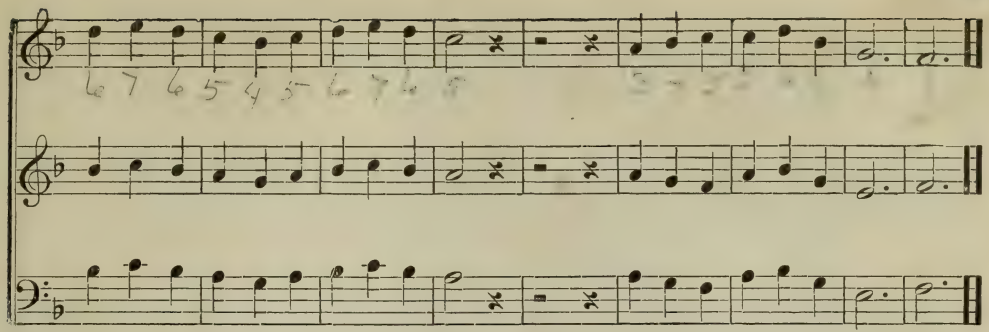




Ex. 55.

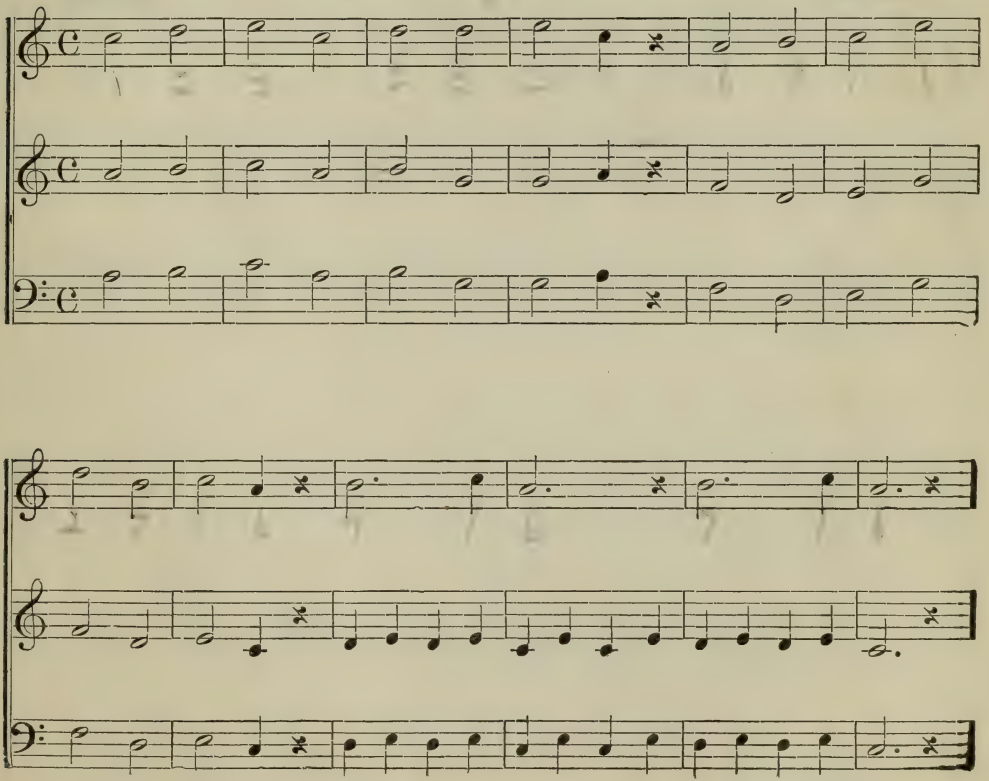
LEMOINE. Arr.

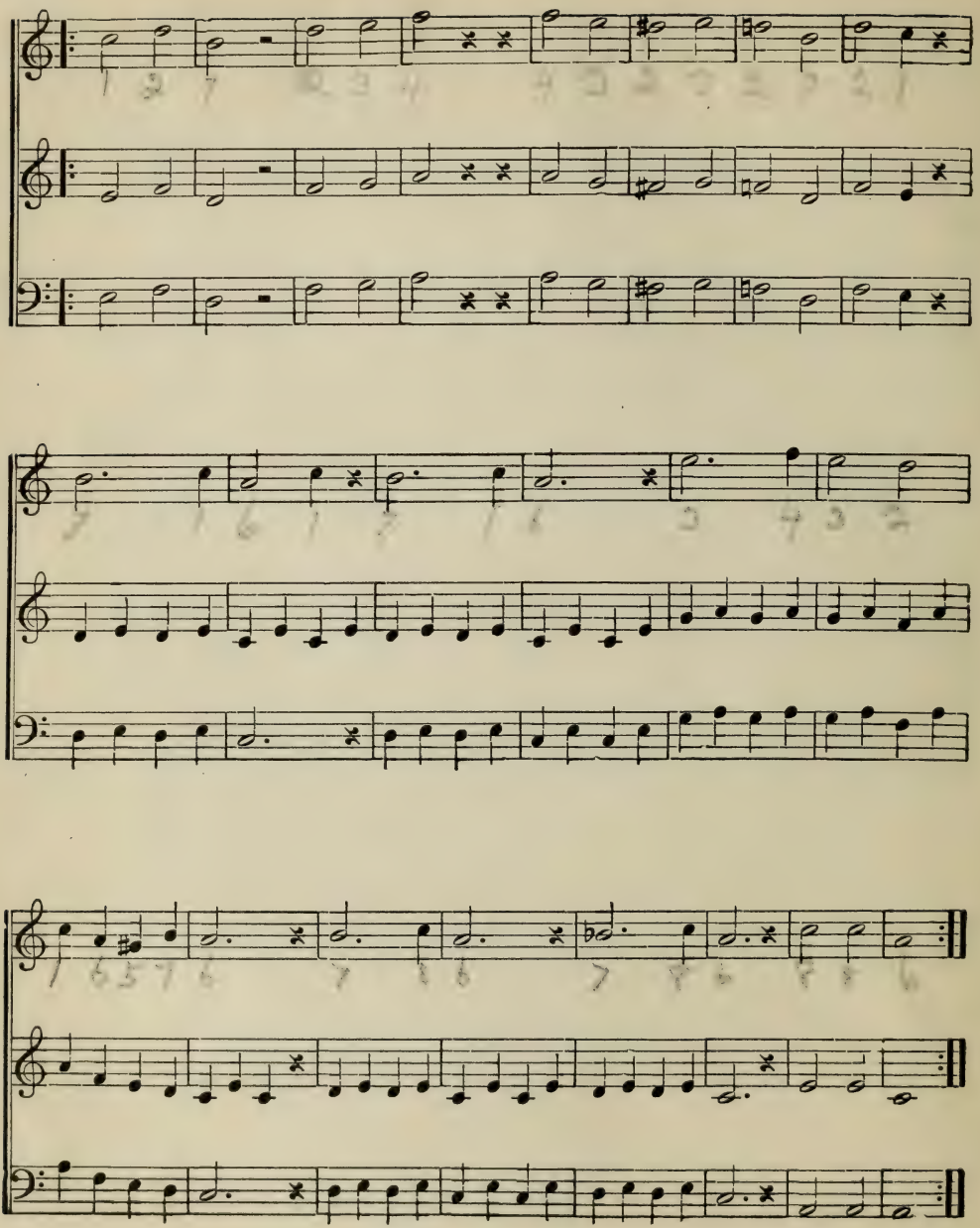




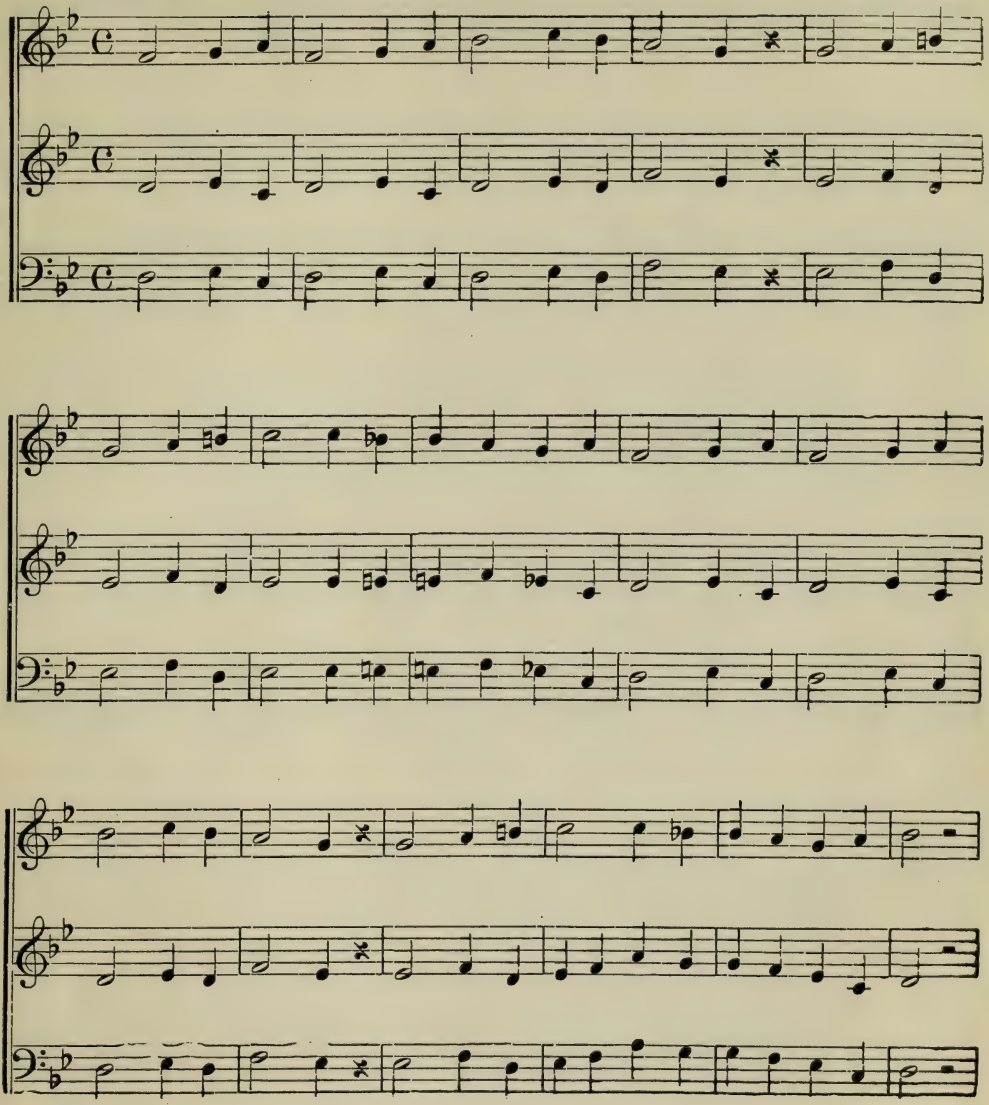
Ex. 56.

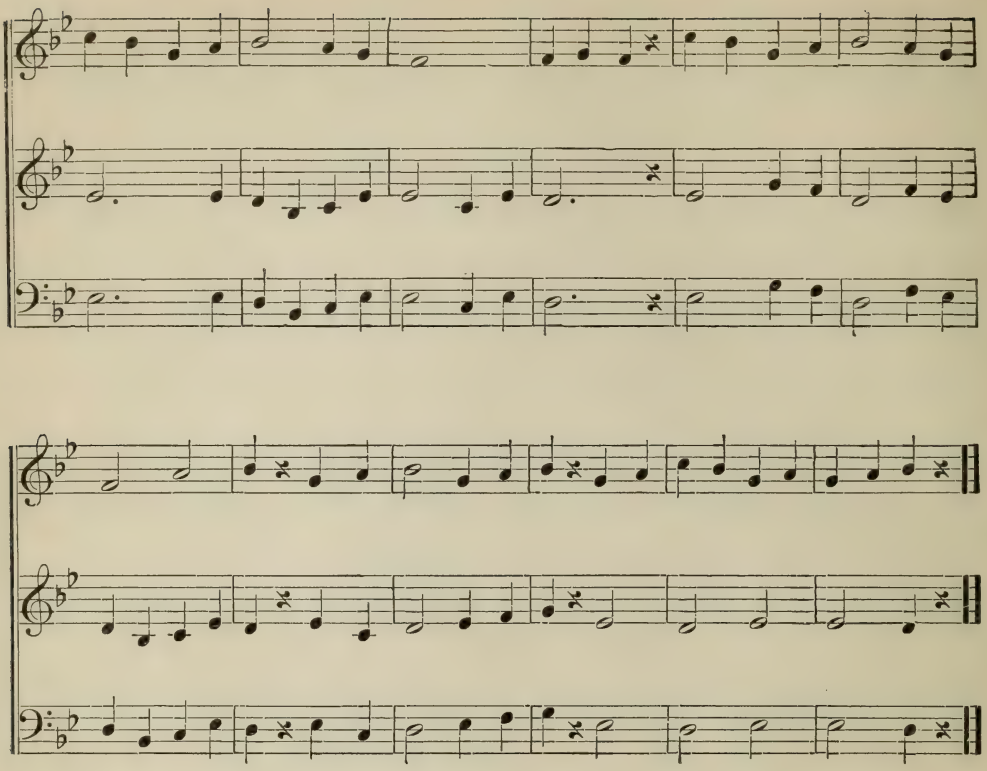
LEMOINE. Arr.



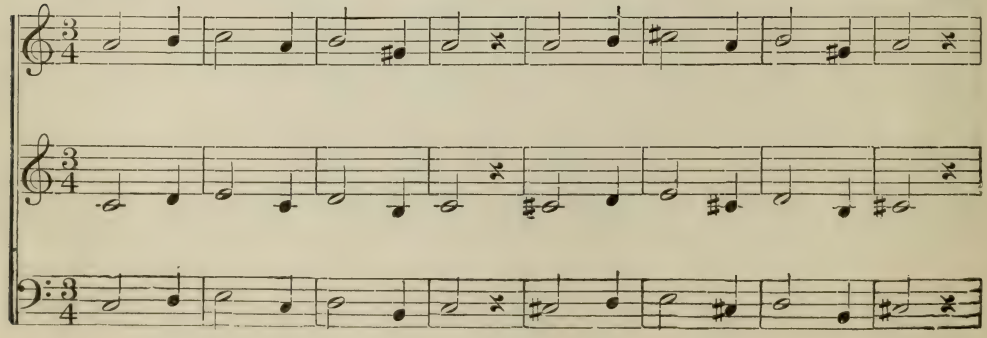


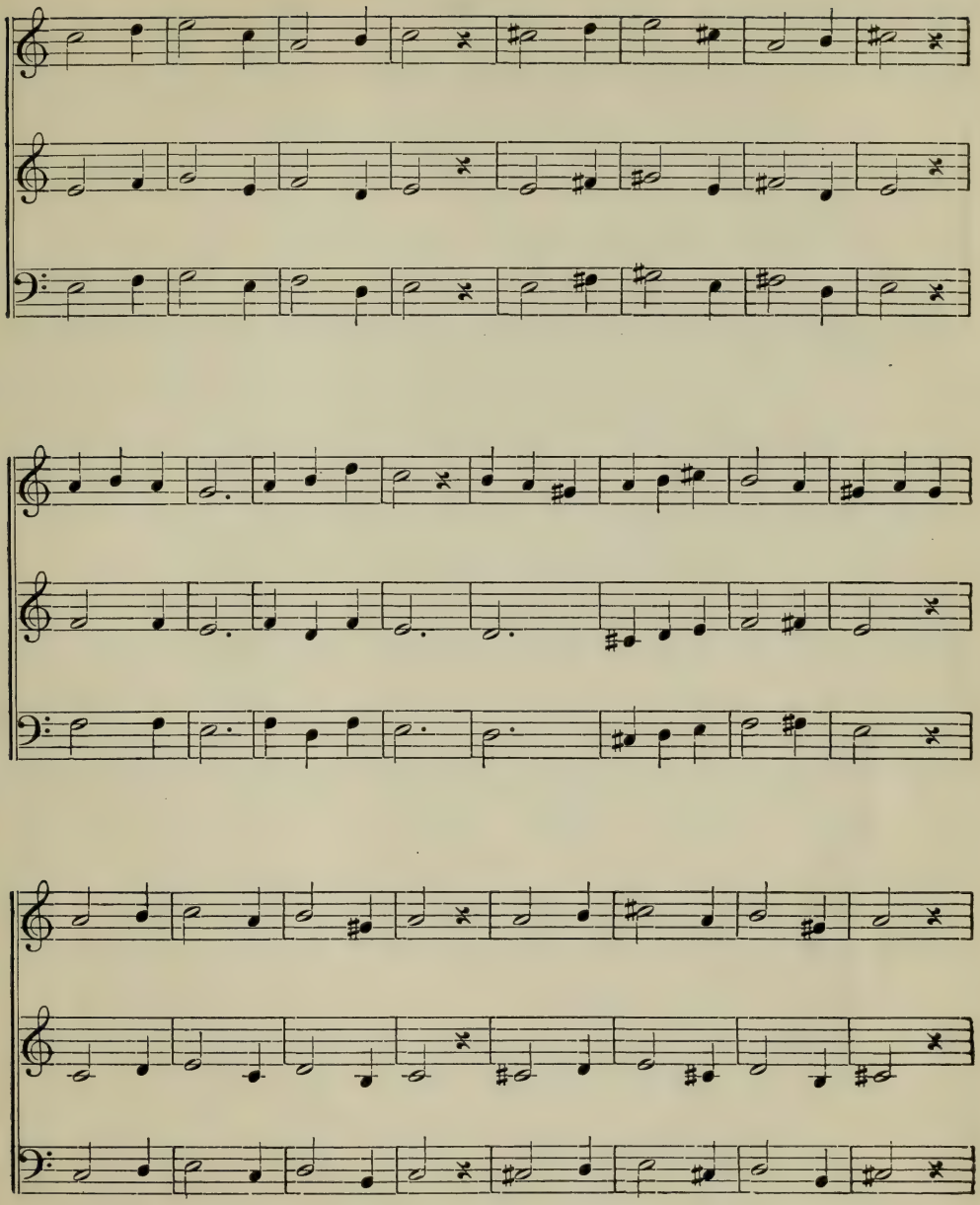
Ex. 57. LEMOINE. ATT.

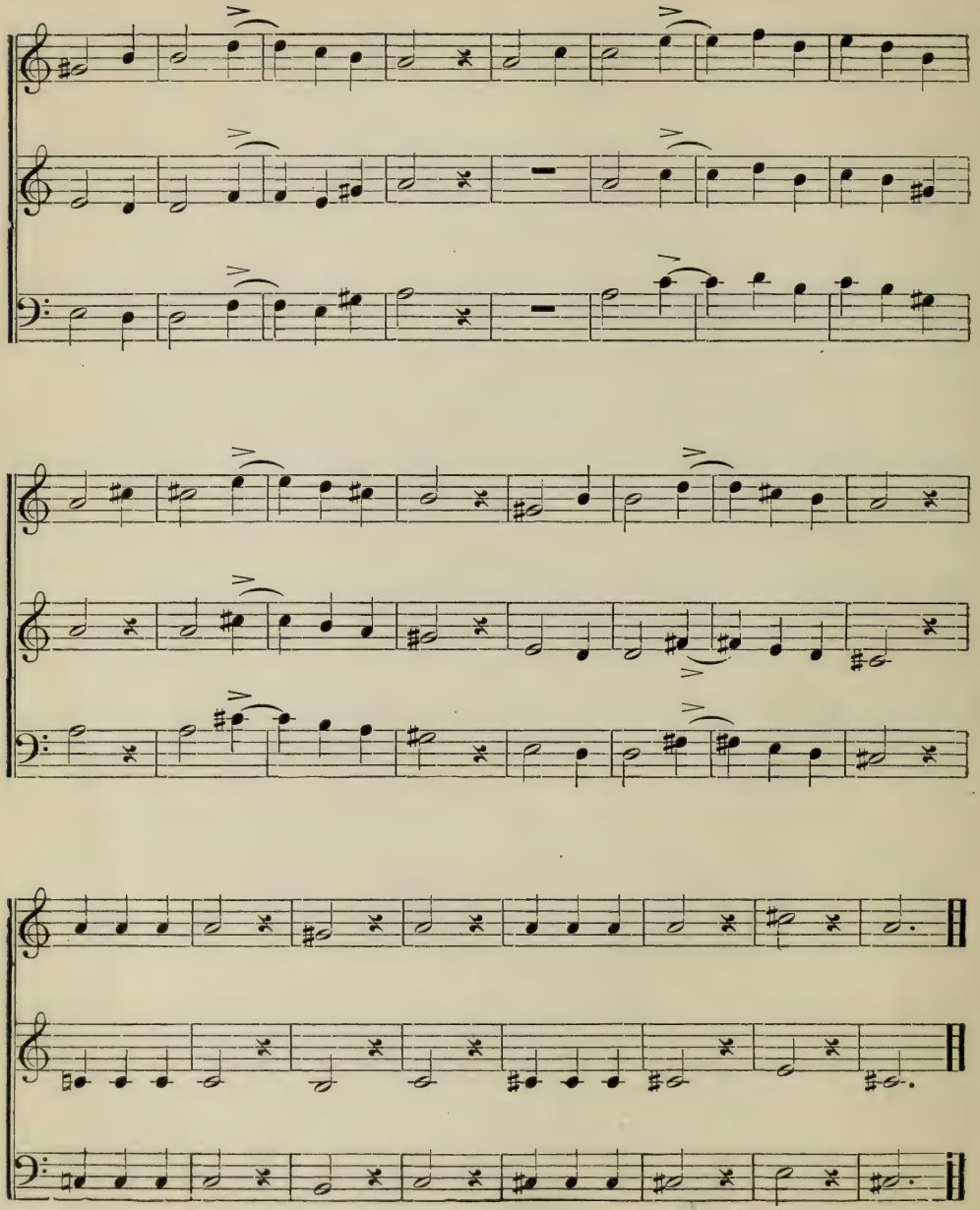




Ex. 58. LEMOINE. ATT.

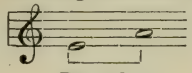


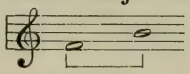


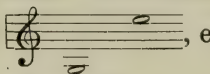


FOURTHS.

The next largest interval is the Fourth, so called because it includes four degrees. There are two varieties of fourths found in the major scale, namely, the perfect and augmented. The perfect fourth contains one minor and two major seconds, the augmented fourth includes three major seconds.


Per. 4th.

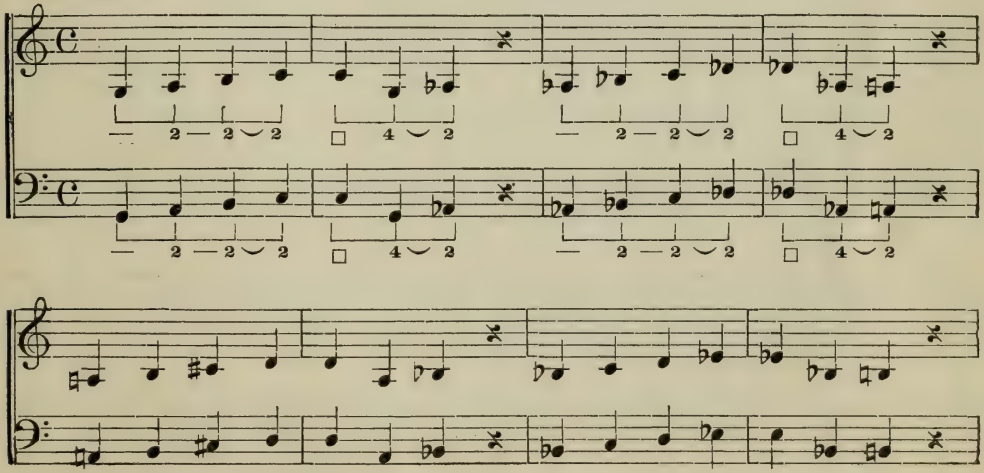

Aug. 4th.

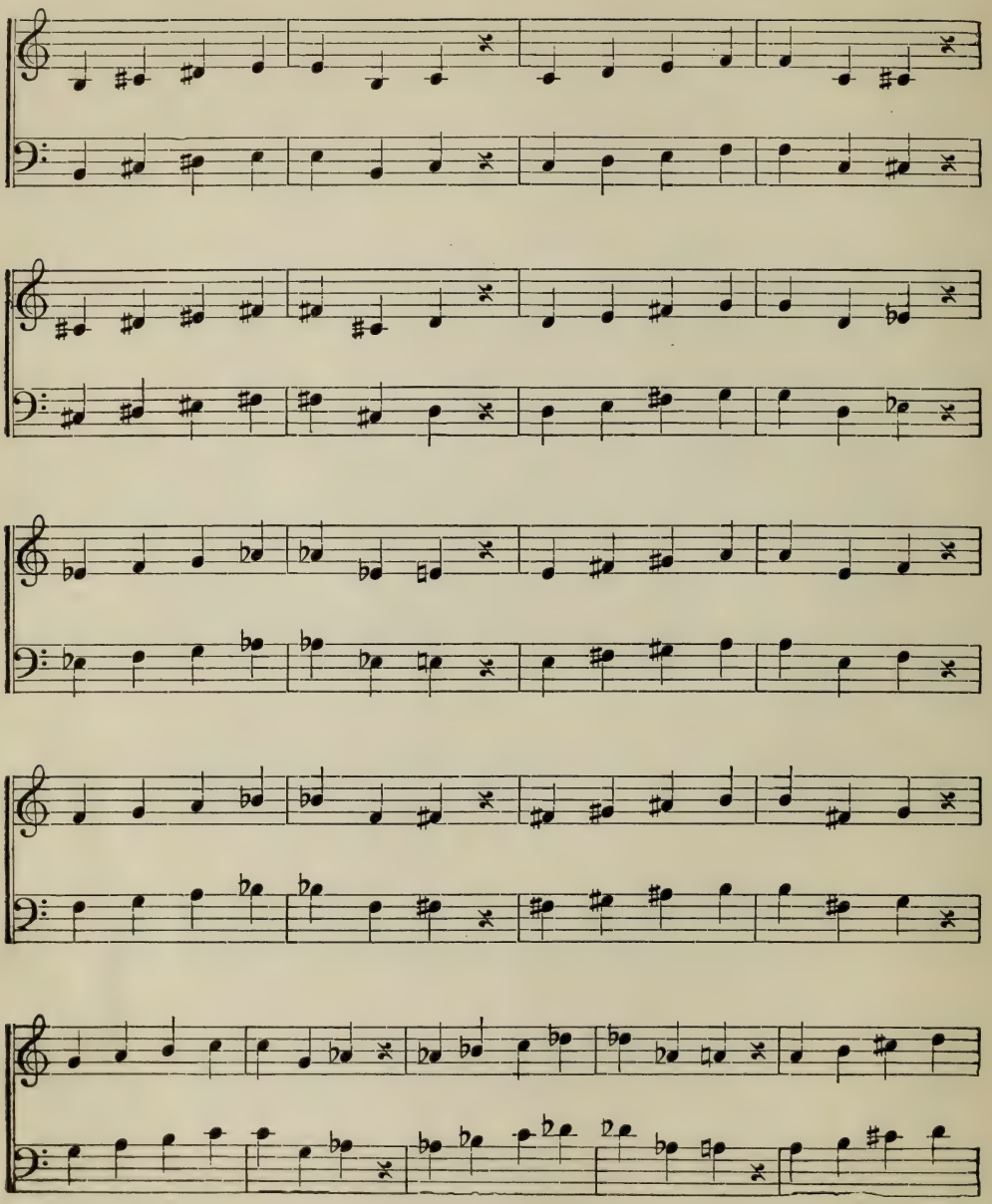
We shall first study the perfect fourth. In exercise 59 will be found all the perfect fourths between G and E  , each one reduced into seconds, and then presented as a fourth, descending. In exercise 60 will be found the same treatment of the interval, ascending. In exercise 61 the same fourths are found without the intermediate notes.

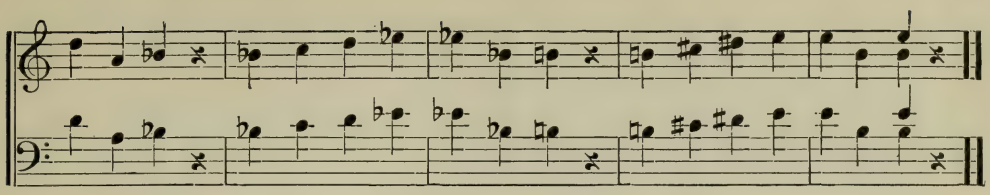
From this point on, each example should be analyzed and each interval marked with the following signs, and the bracket, major —, minor ‿, perfect □, augmented ×, diminished o , as in the first four measures of exercise 59. If this is done with care it will be found to be a great advantage to the learner.

After each exercise has been analyzed, it should then be sung with the greatest care, *repeating the fourths* several times in order to fix the sound of the interval in the memory, frequently testing the tones by the piano, after which each exercise should be sung in time. For memory aid, use 5–8 : 8–5, for the perfect fourth.

Ex. 59.

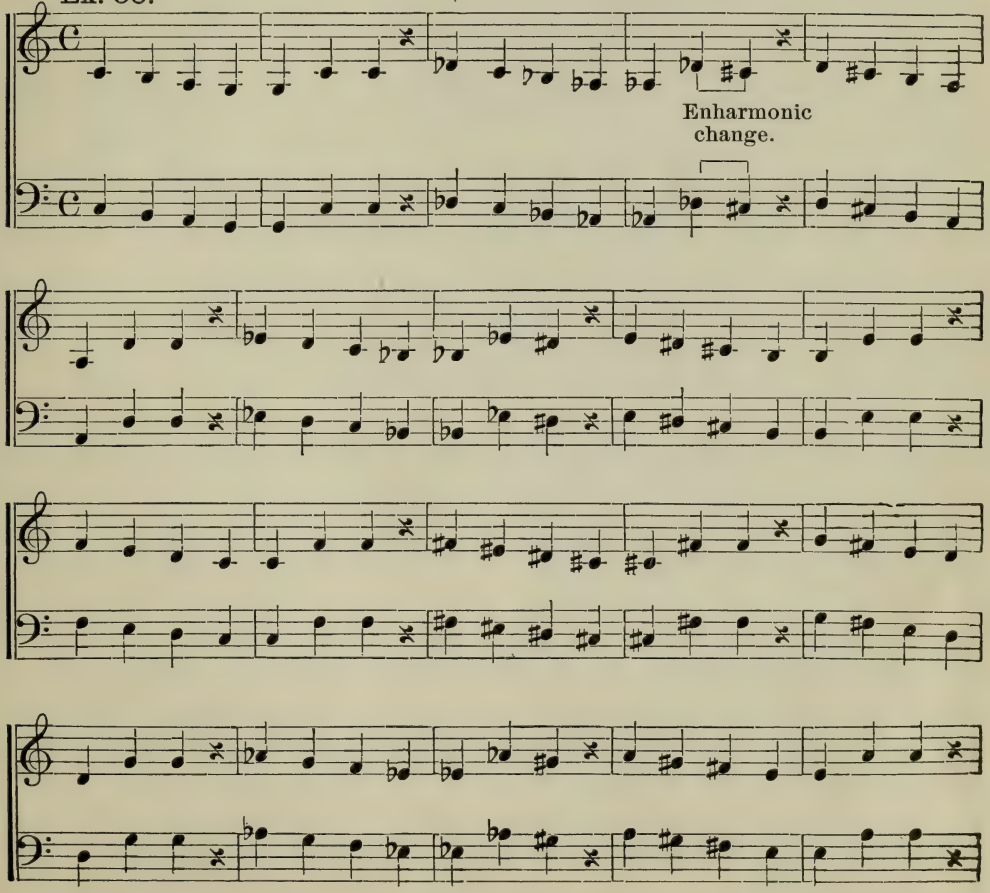


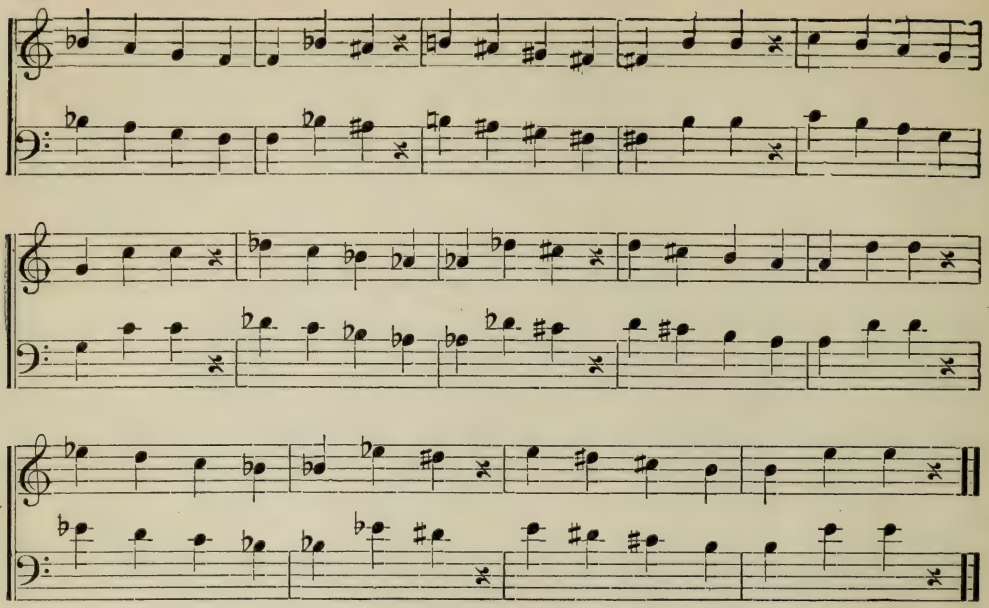




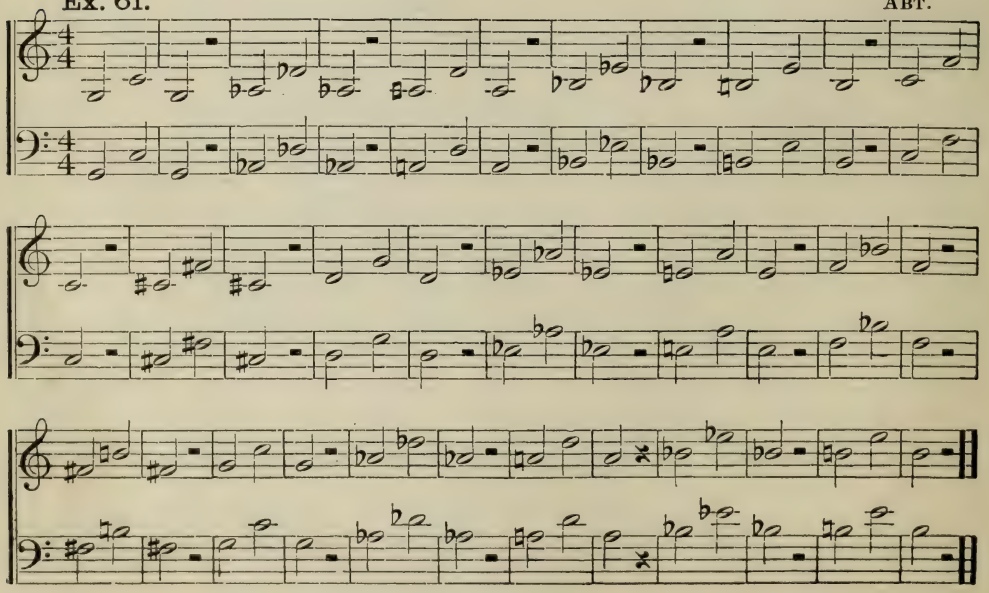
Attention is again called to the enharmonic change in the fourth and other measures of Ex. 60, the two notes being the same in sound.

Ex. 60.





Ex. 61. Авт.

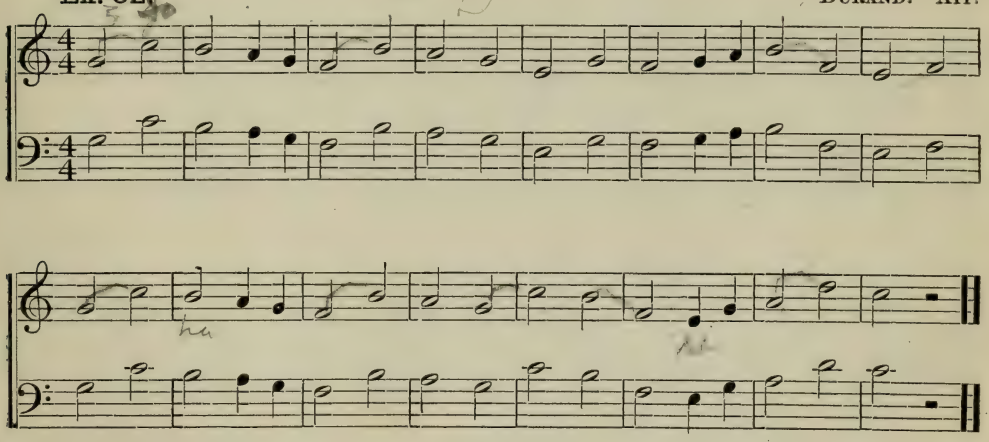


AUGMENTED FOURTHS.

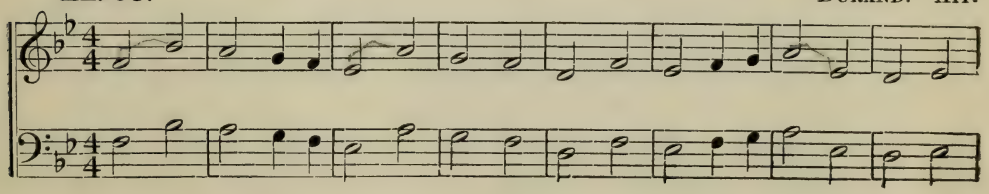
There is but one interval of this order found in the major scale, namely, from 4 to 7: F to B on the staff. The same treatment of this interval is found in Exercise 62, as of the perfect fourth in the preceding examples. Exercise 63 is a transposition (change of key,) of the same exercise. Exercise 64 is still another transposition of exercise 62, but without signature. The learner is expected to ascertain the key. All these examples should be first analyzed and *marked*, then sung. This interval is usually called difficult, but it has strong characteristics which will help to fix it in the memory; if therefore these three examples are studied with sufficient thoroughness it will soon become as easy as any other interval.

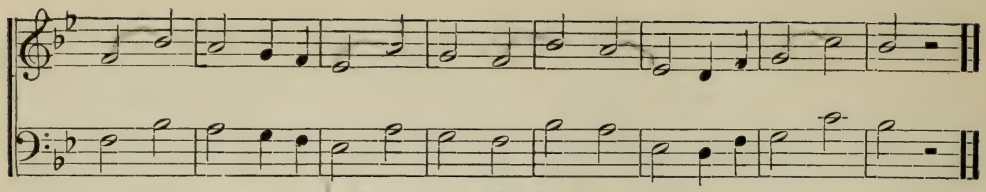
The memory aids for the Augmented Fourth are 4 – 7: 7 – 4.

Ex. 62. DURAND. Arr.

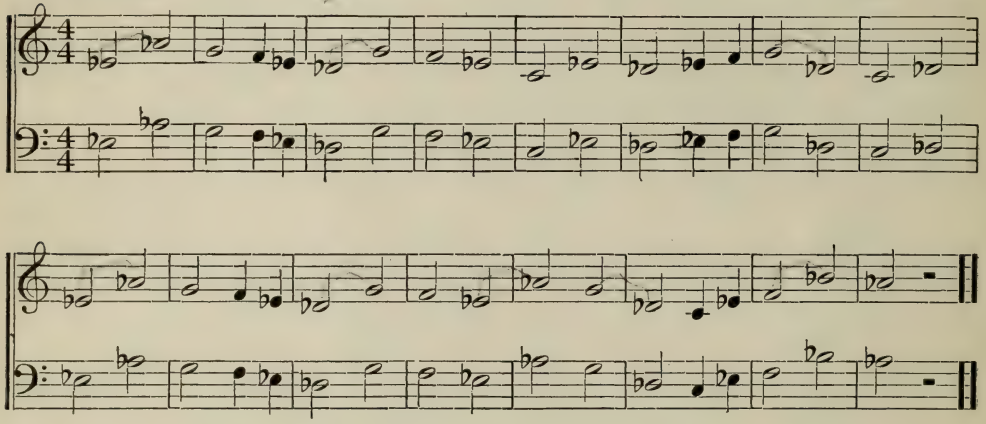


Ex. 63. DURAND. Arr.

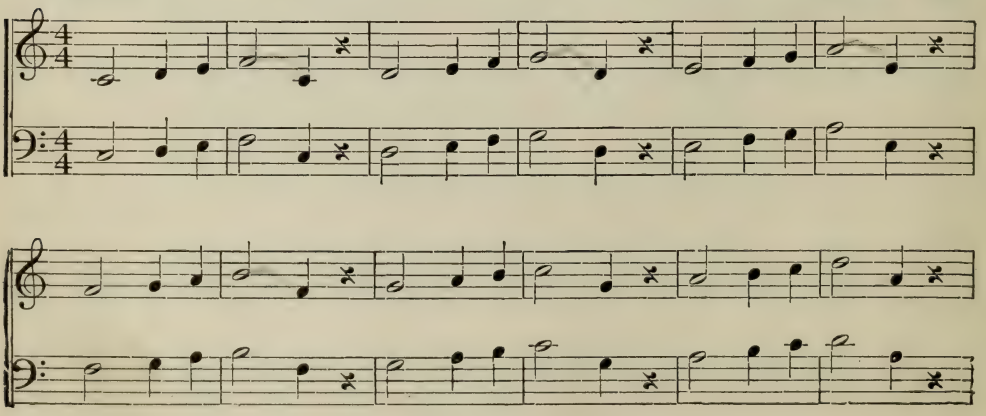


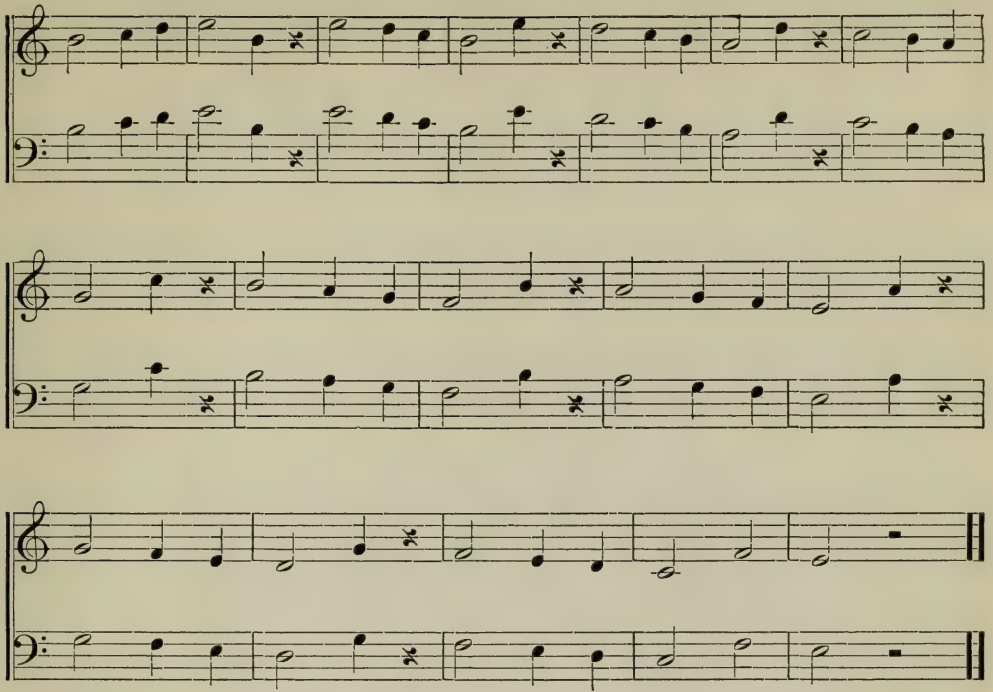


Ex. 64. DURAND. Arr.

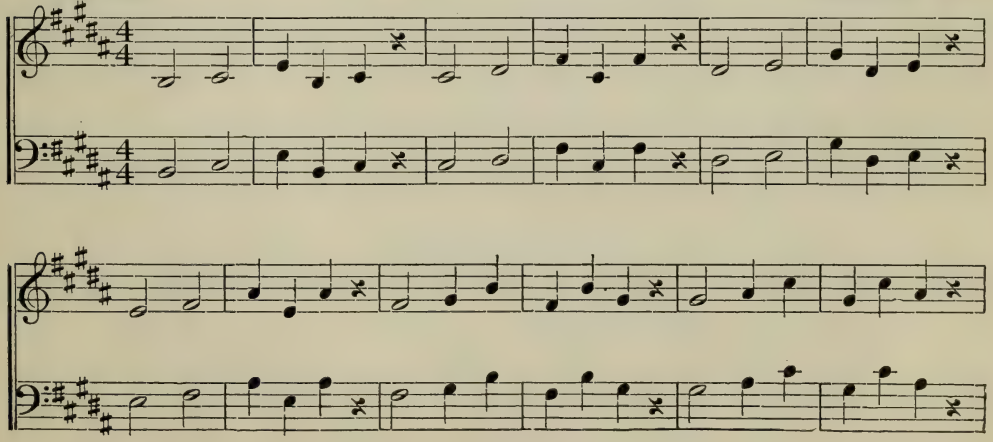


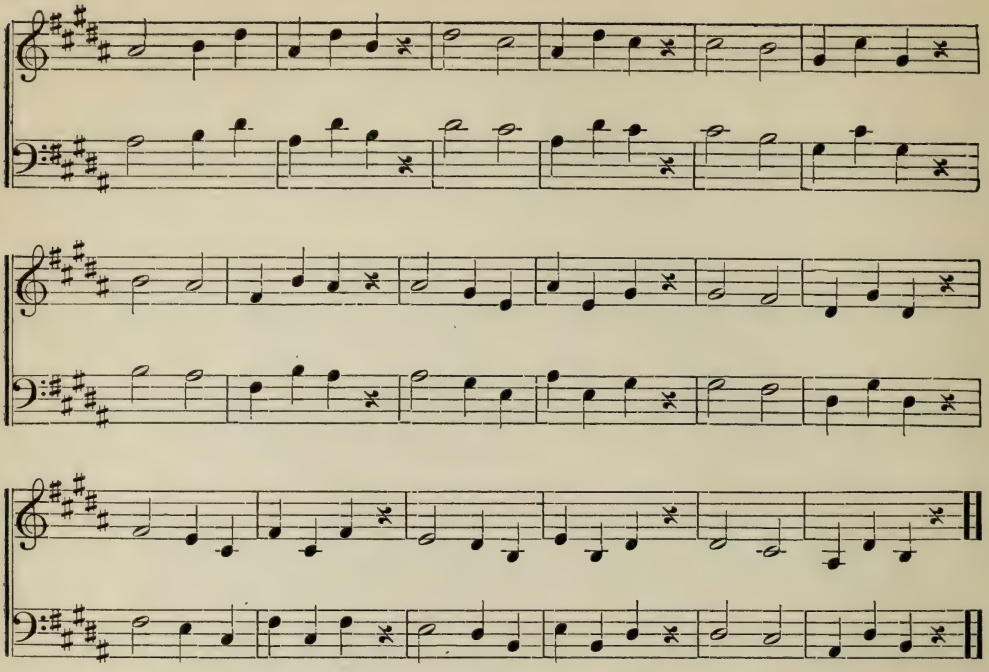
Ex. 65. WÜLLNER. Arr.





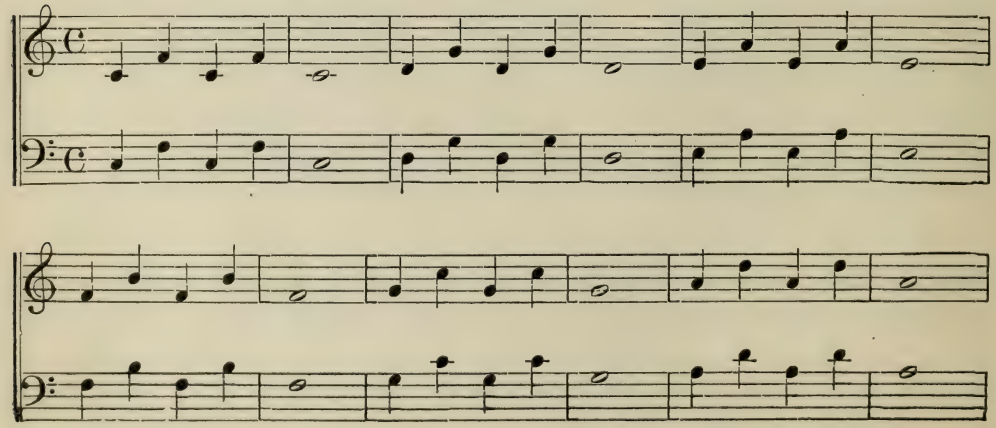
Ex. 66. WÜLLNER. Arr.

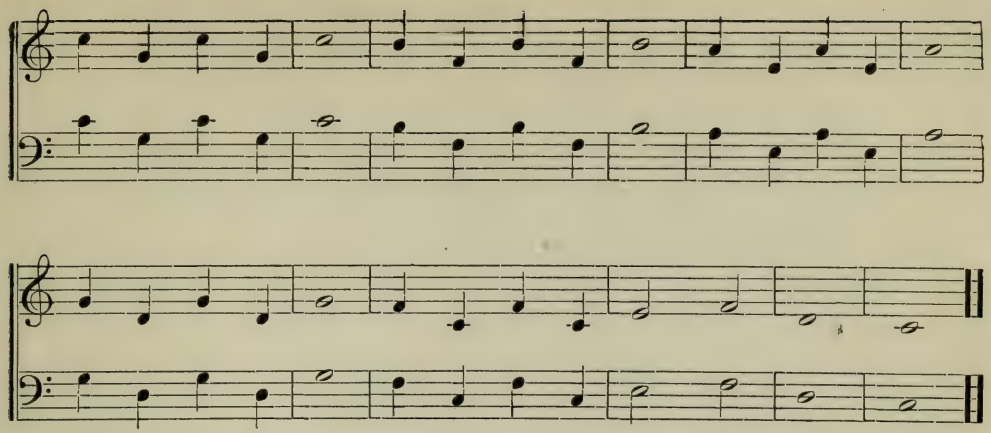




The student should write out Exercise 67 in the thirteen keys, with signatures, marking each interval with sign and bracket.

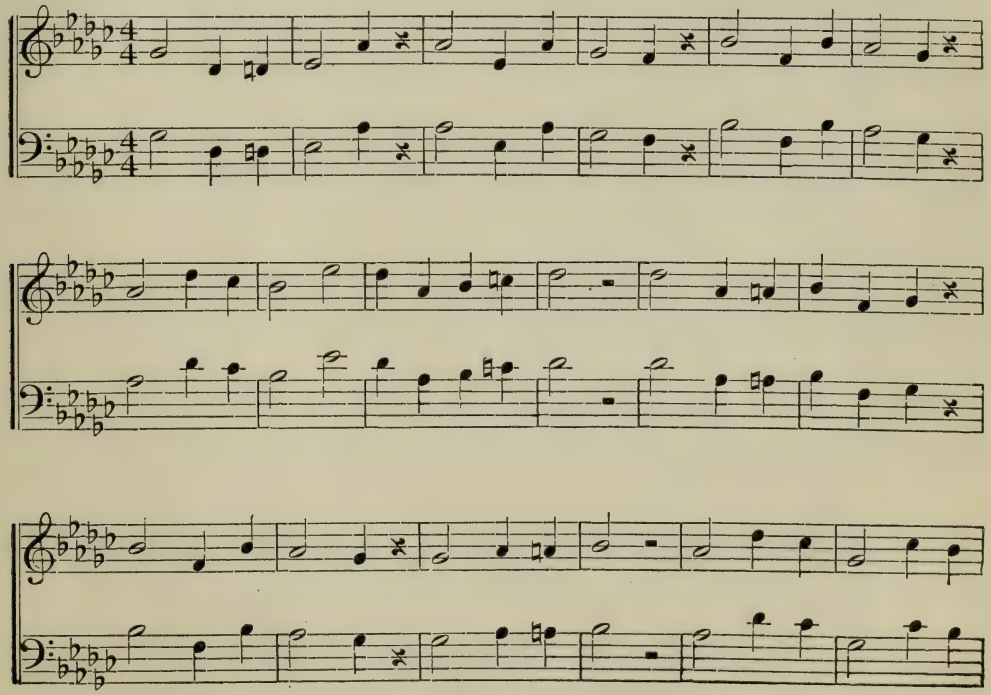
Ex. 67. BATISTE.

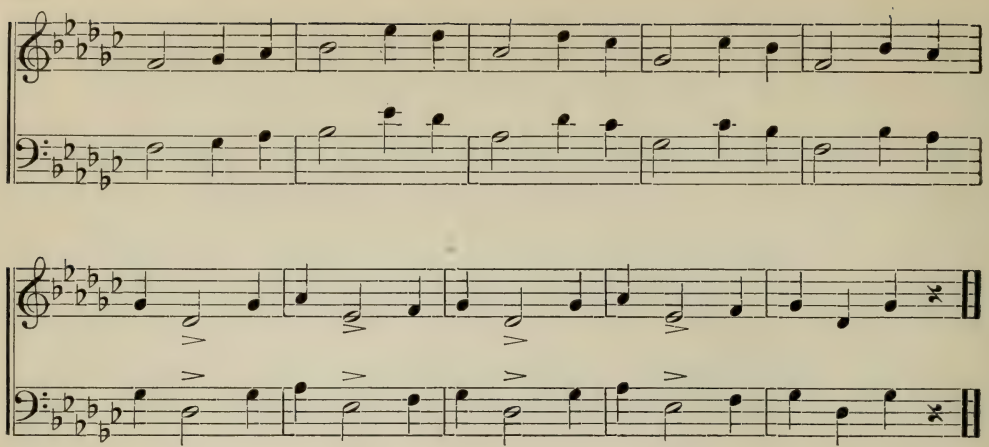




Ex. 68.

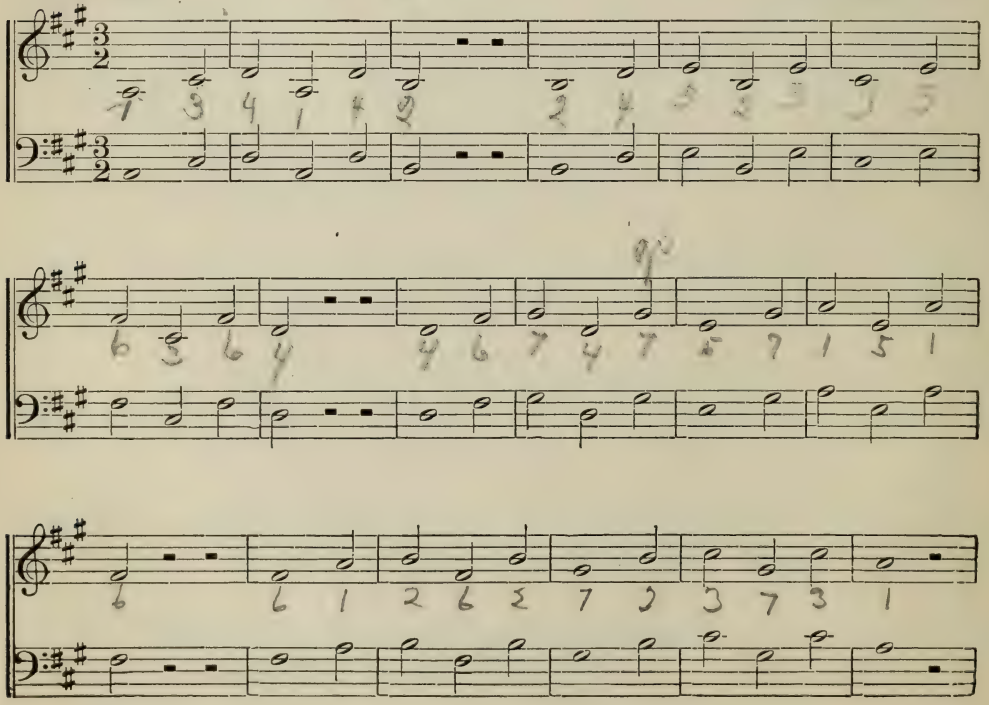
NAVA. Arr.

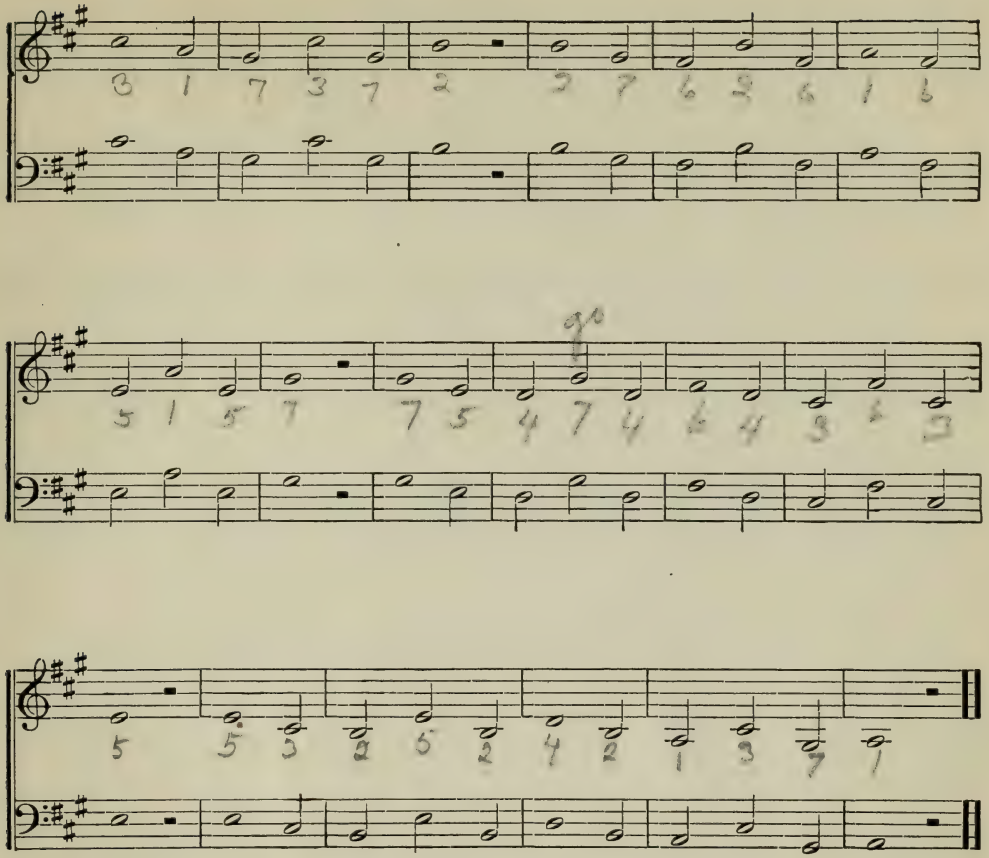




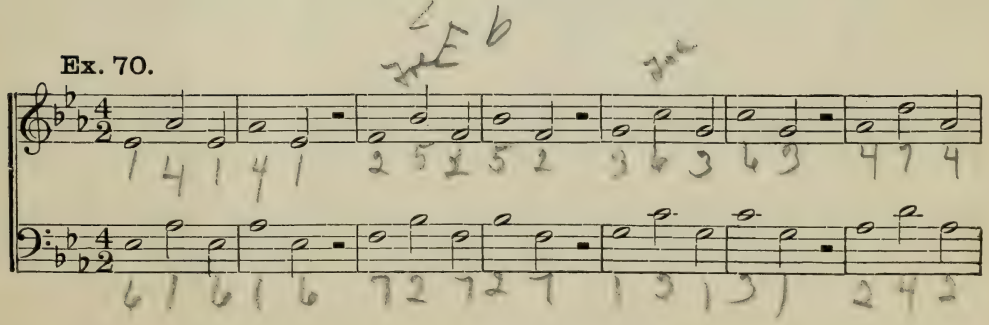
Ex. 69.

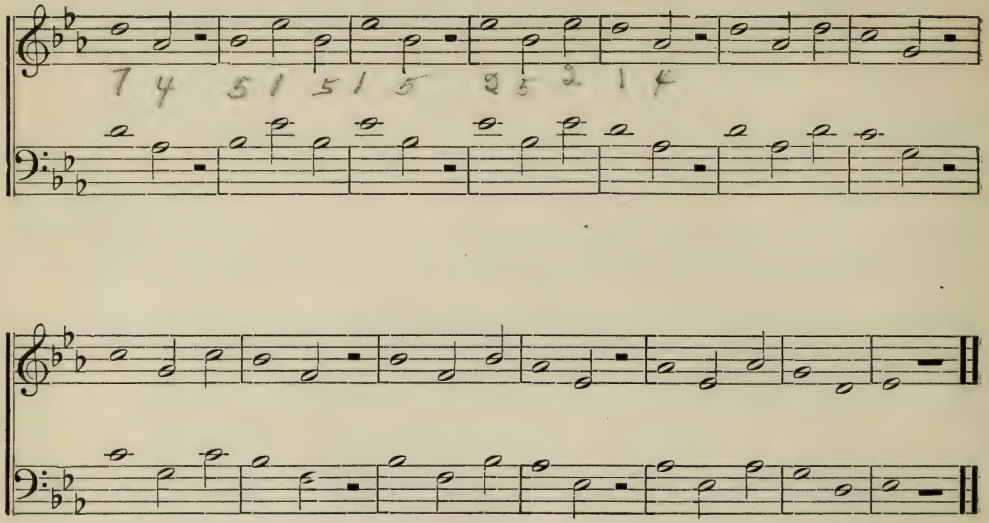
WÜLLNER. Arr.



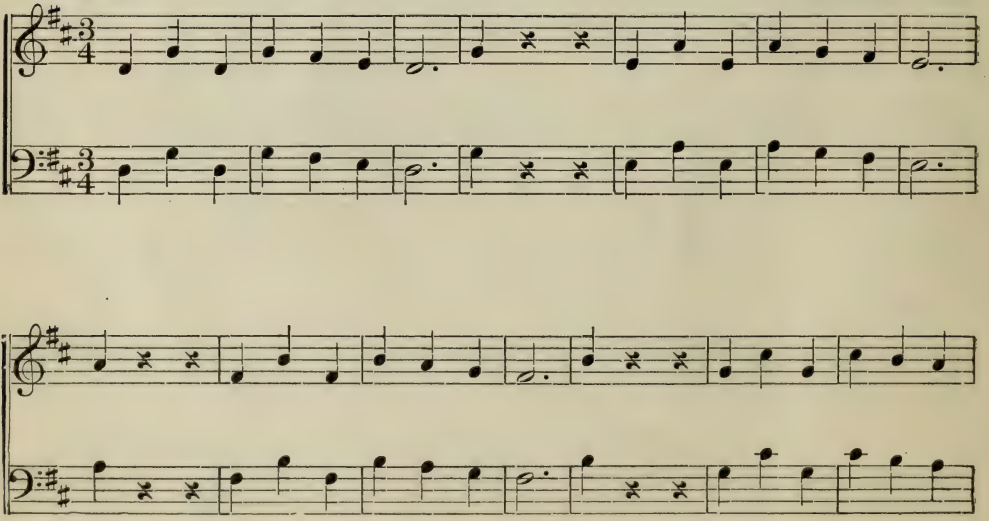


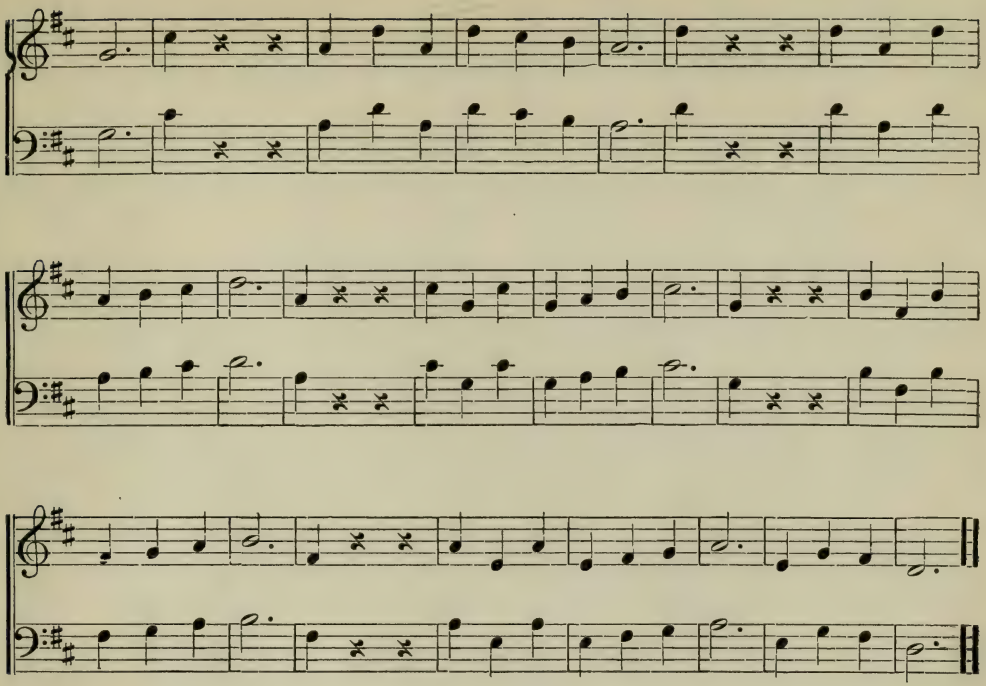
Ex. 70.



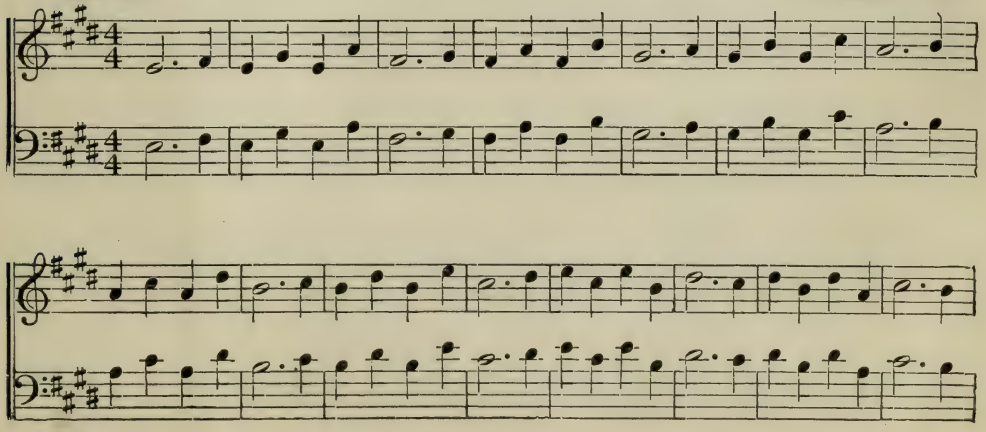


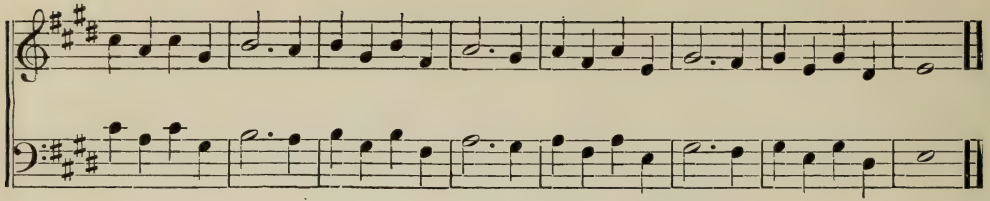
Ex. 71. WÜLLNER. Arr.



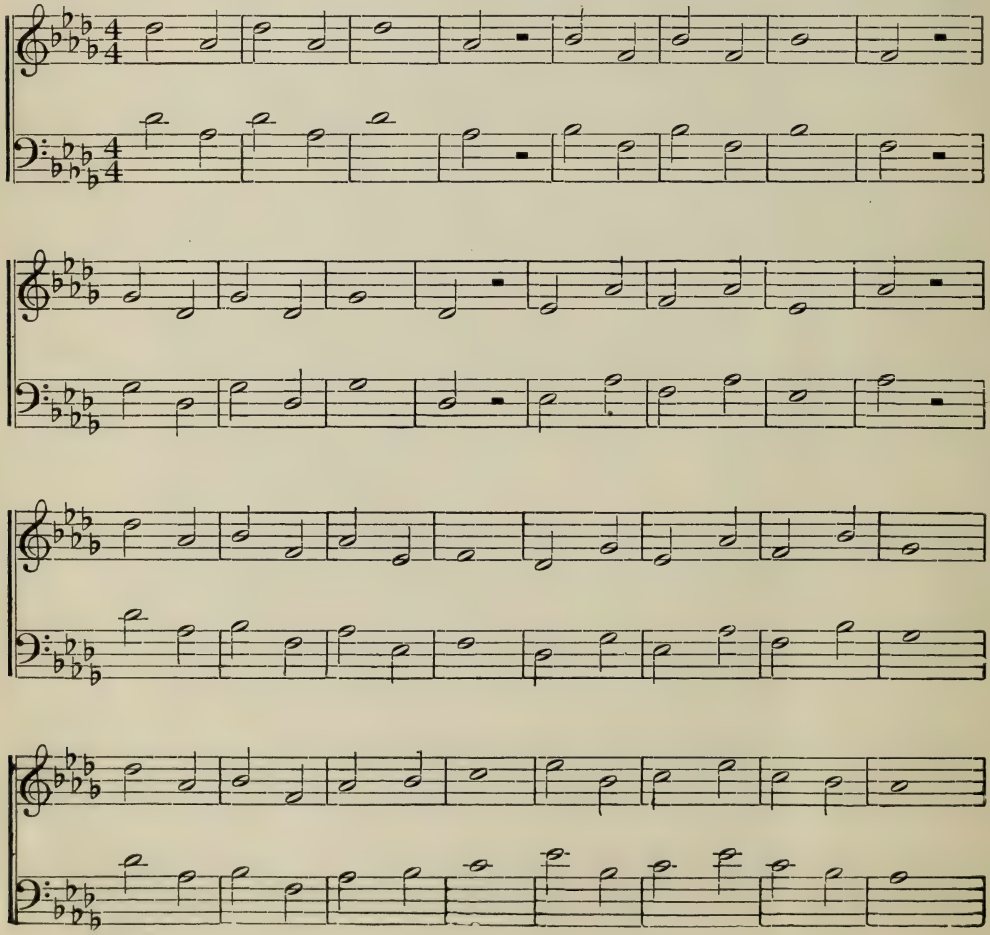


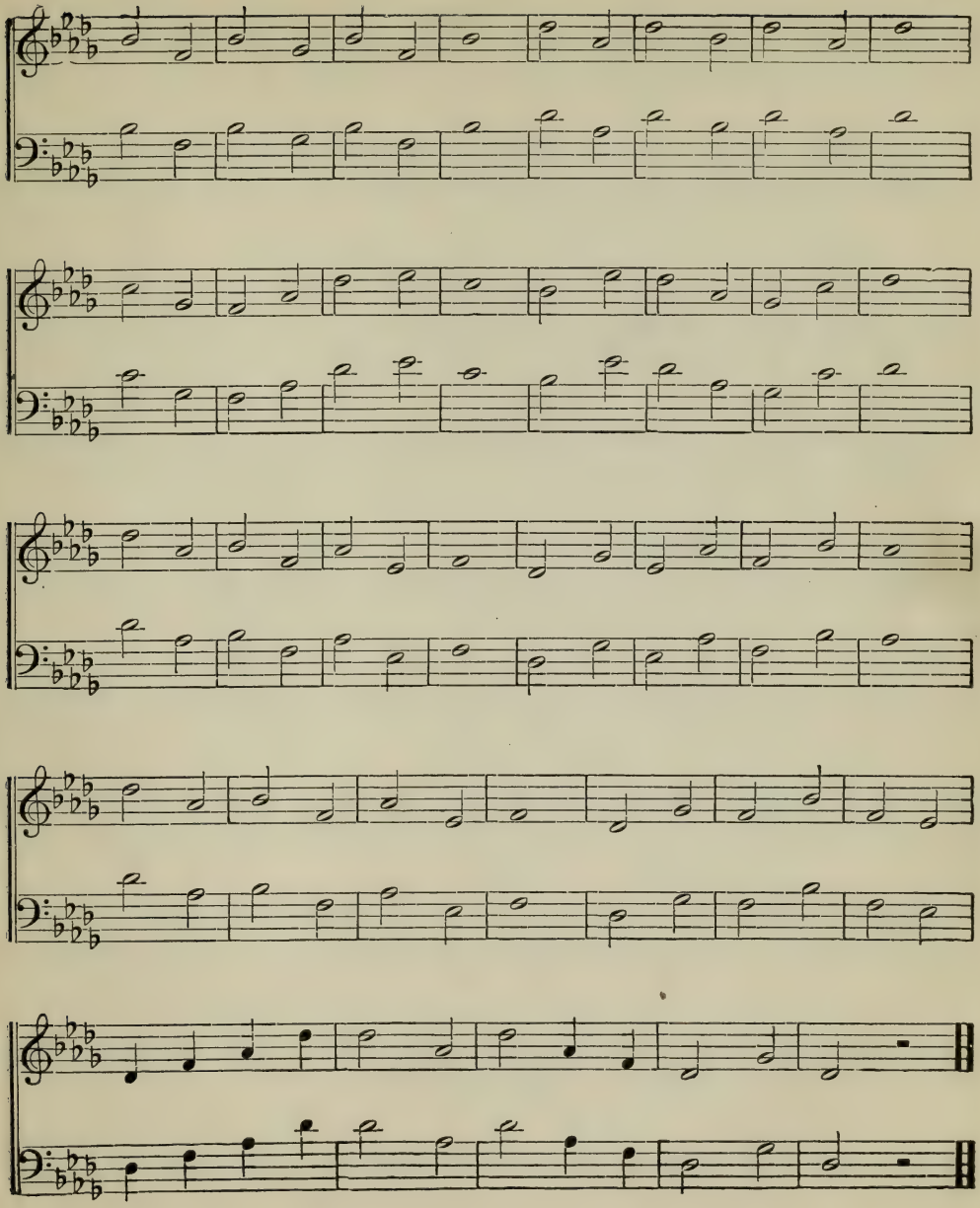
Ex. 72. WÜLLNER. Arr.



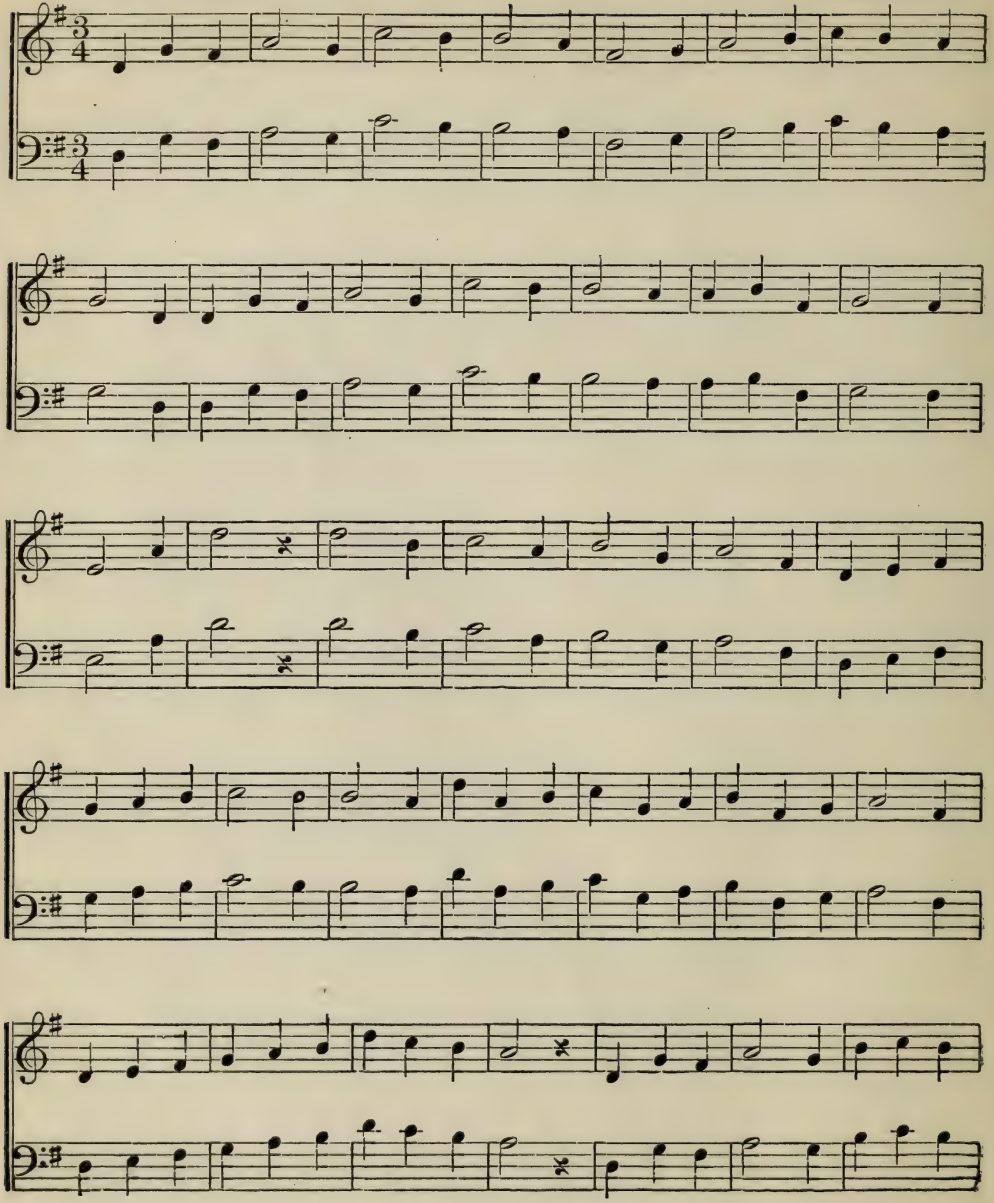


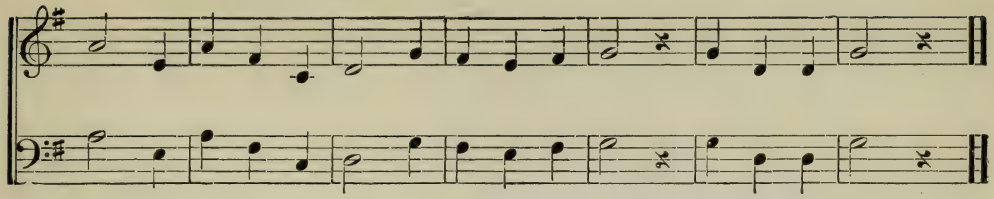
Ex. 73. BATISTE. Arr.



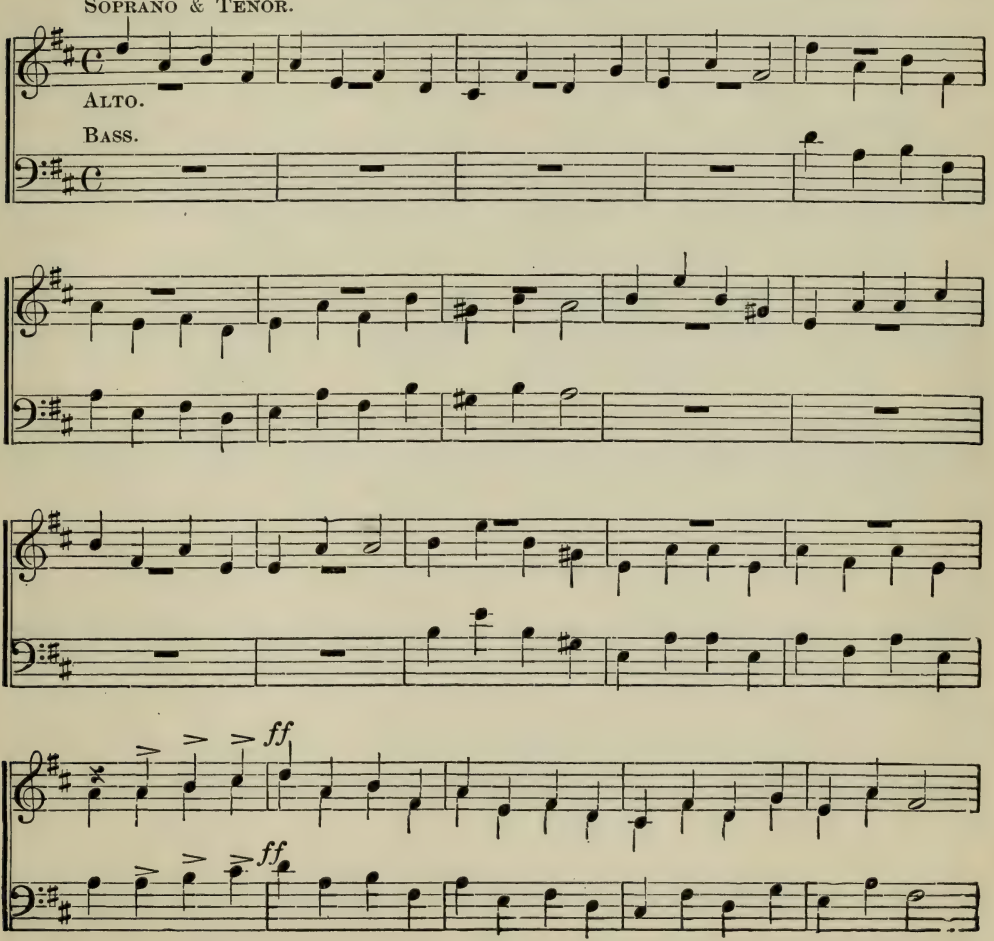


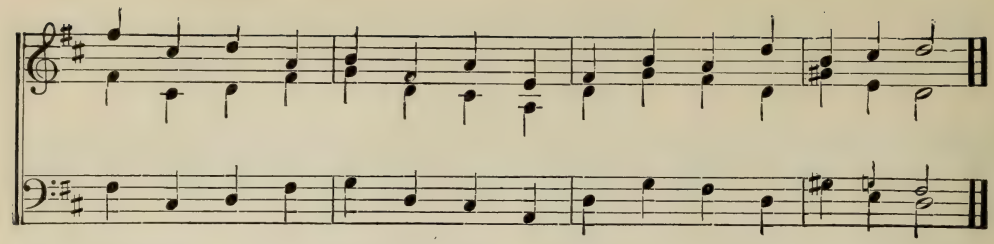
Ex. 74. (*Accompanied.*) CONCONE. Art.



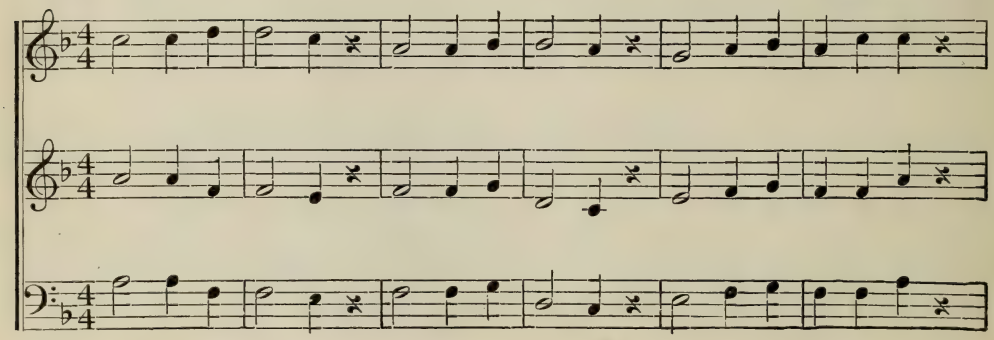


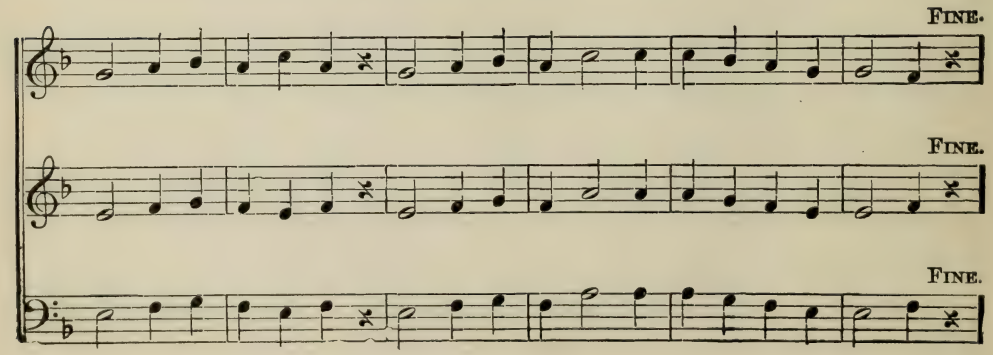
Ex. 75. **MARCH.** (*Accompanied.*) MARSHALL. Arr.

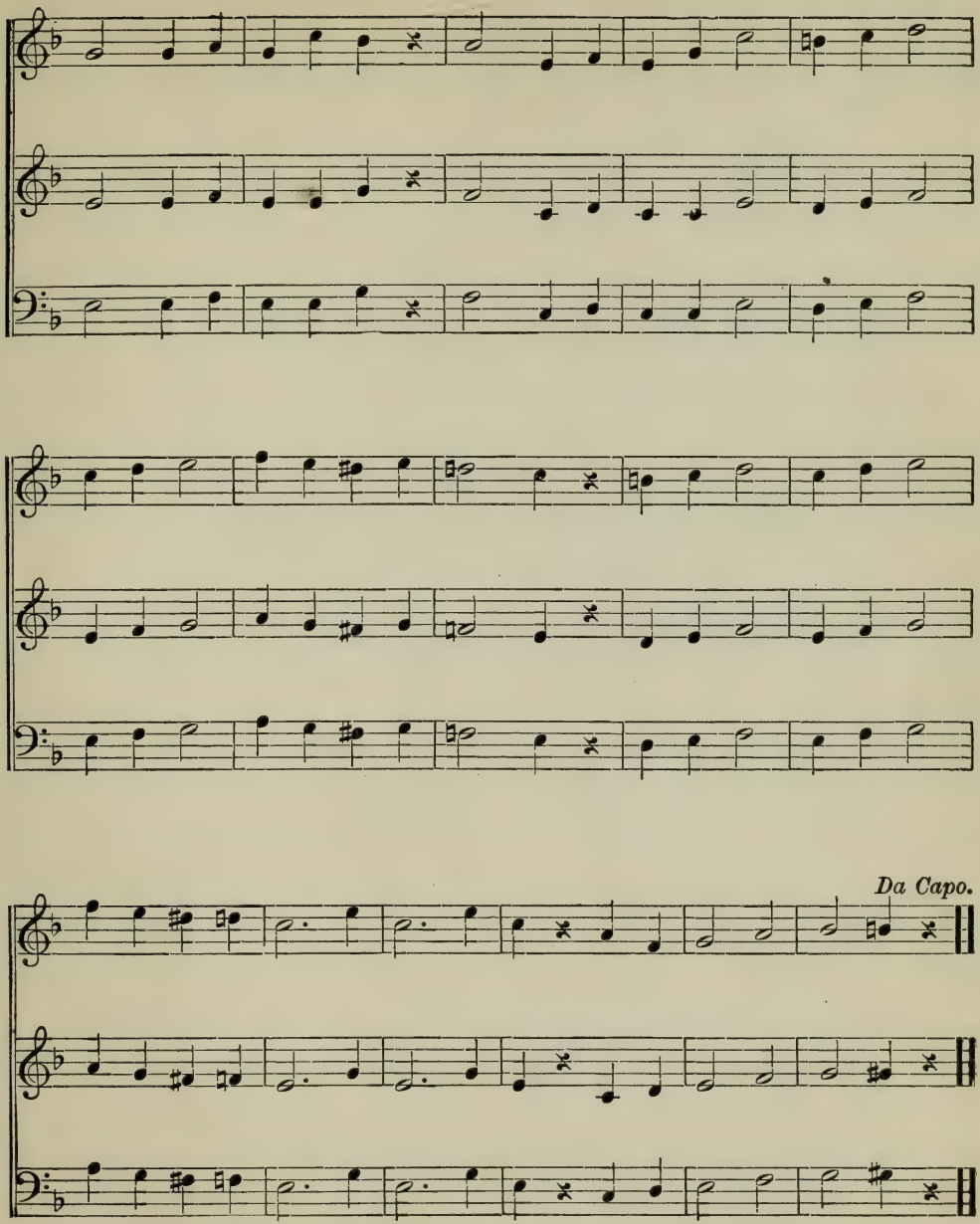




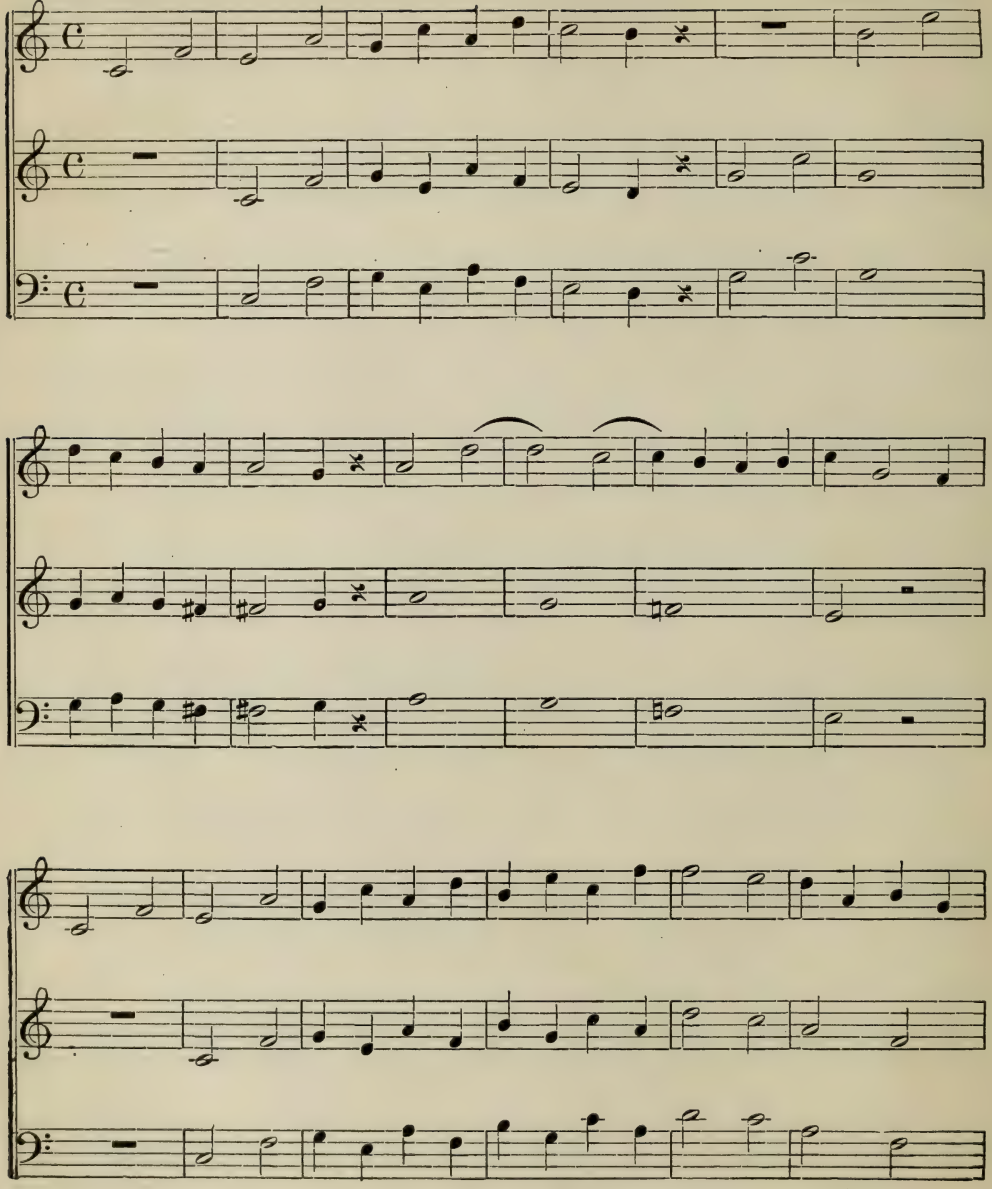
Ex. 76. LEMOINE. Arr.

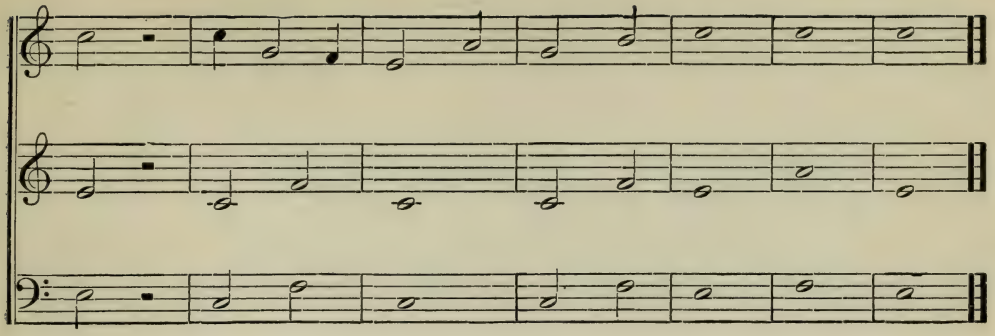




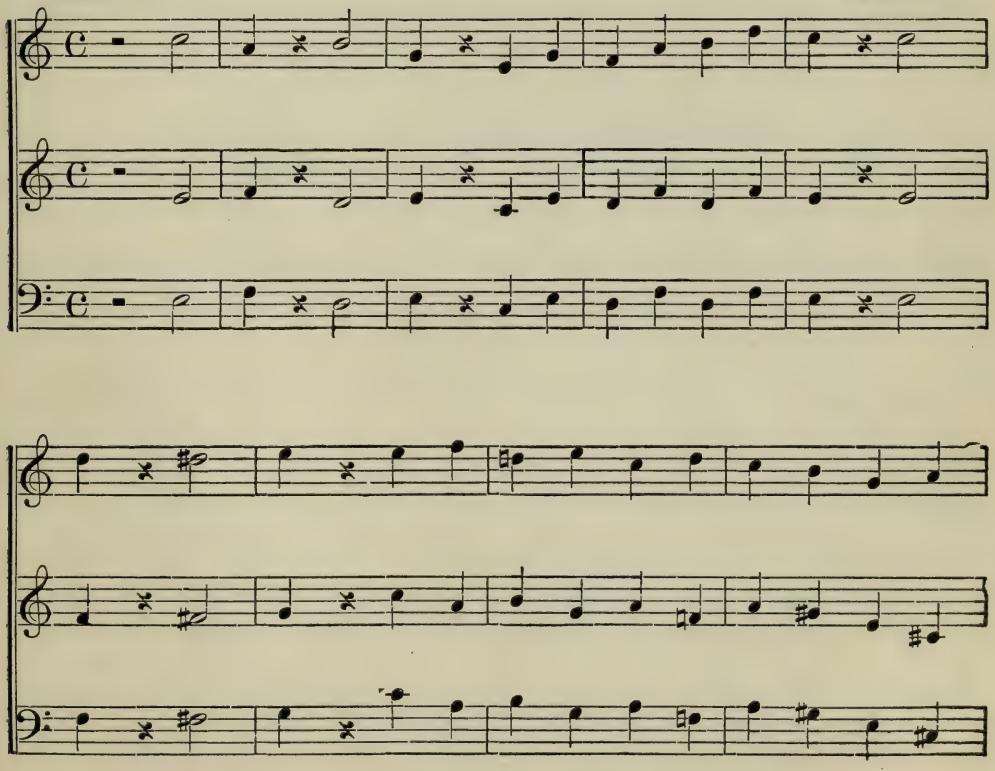

Da Capo.

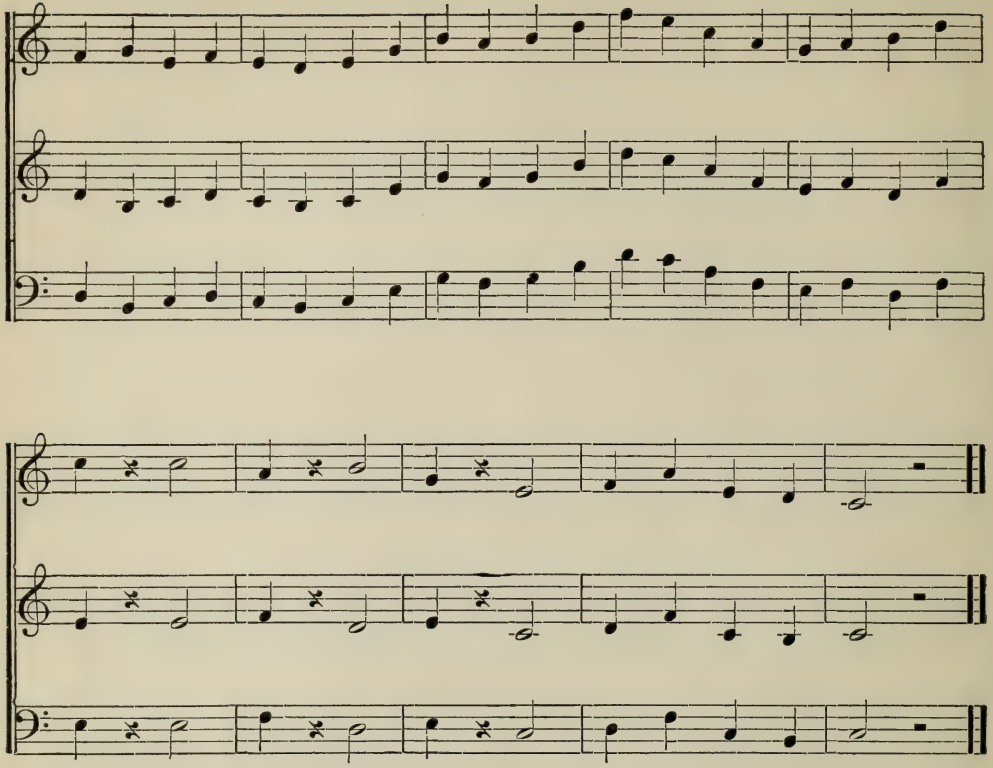
Ex. 77. CARULLI. ARR.



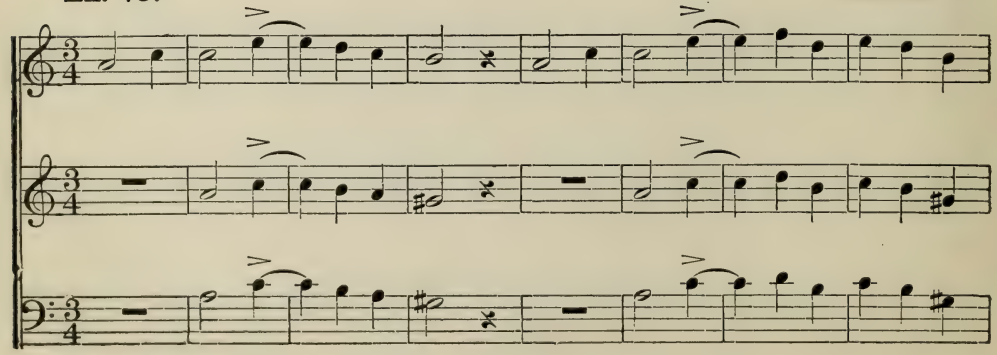


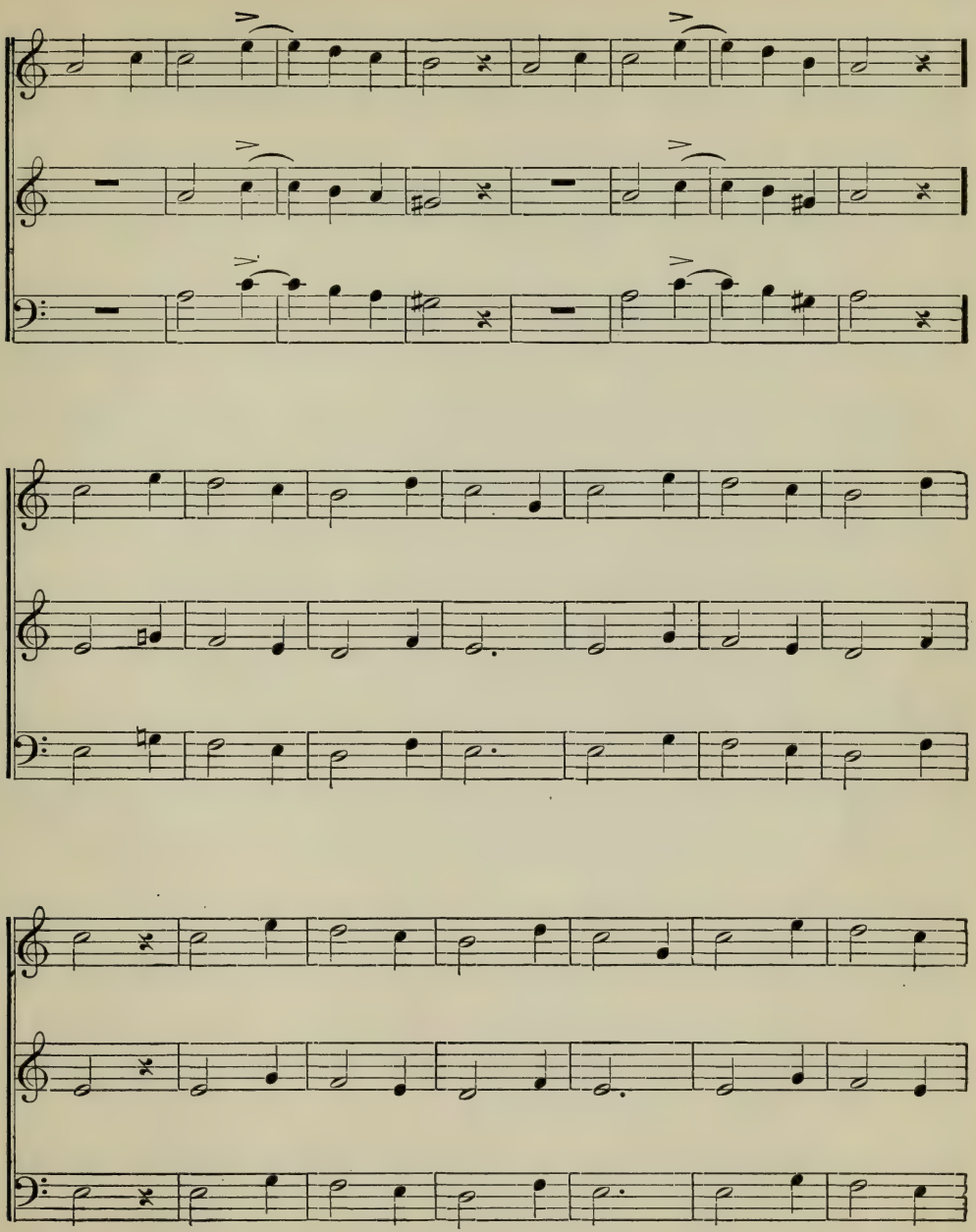
Ex. 78. CARULLI.

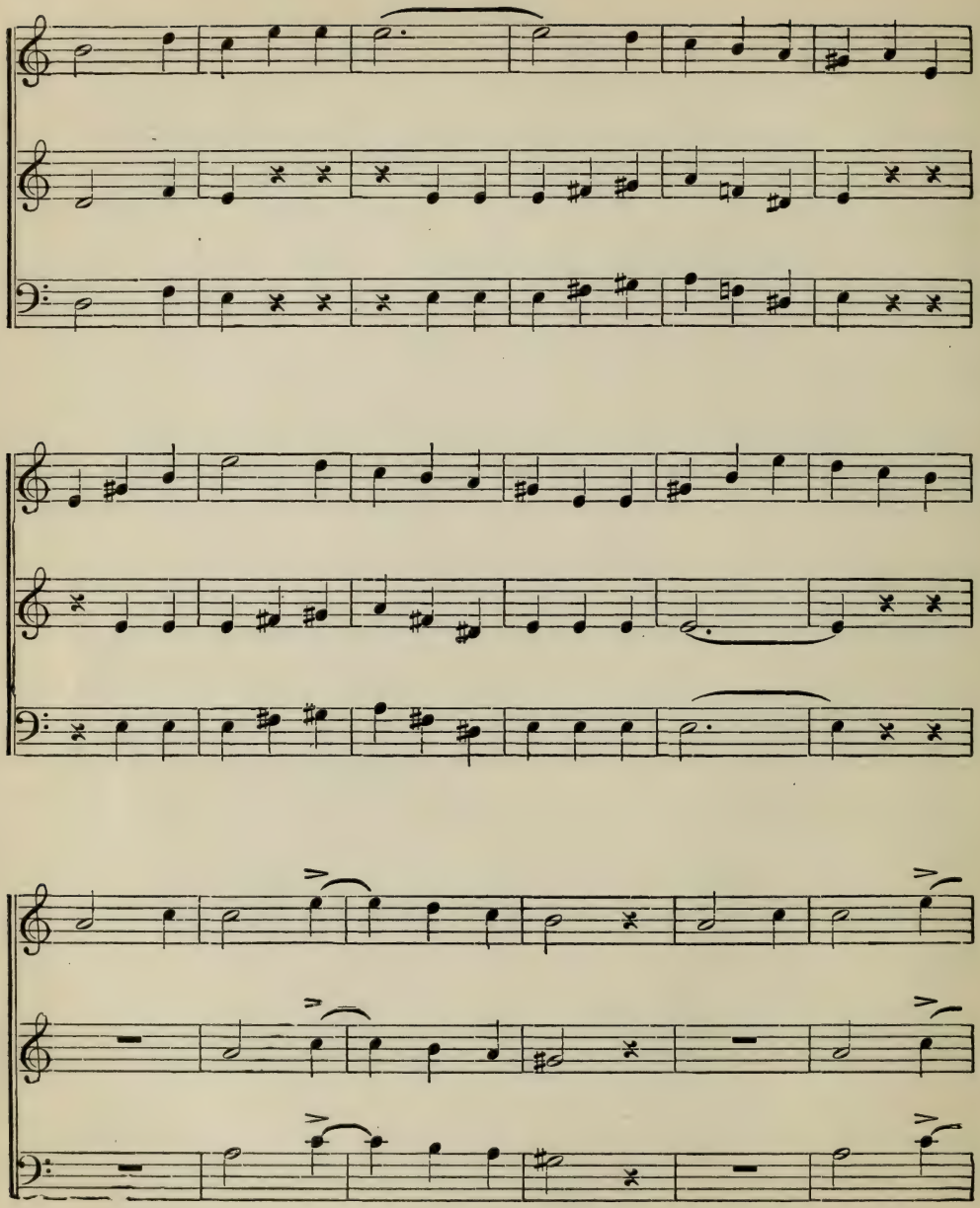


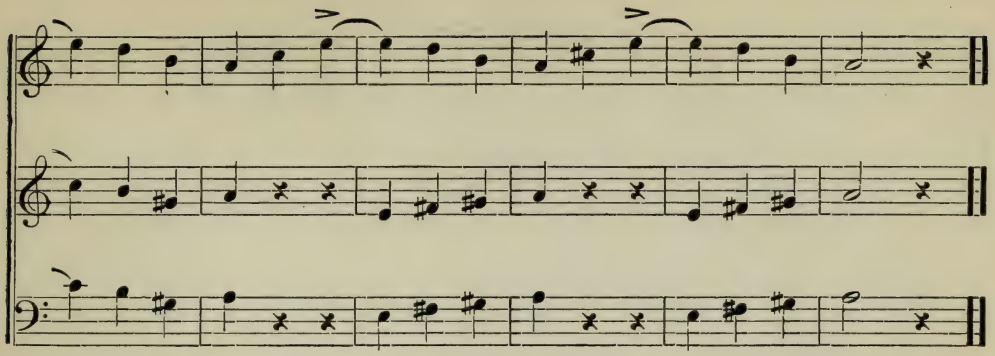


Ex. 79. LEMOINE. Arr.



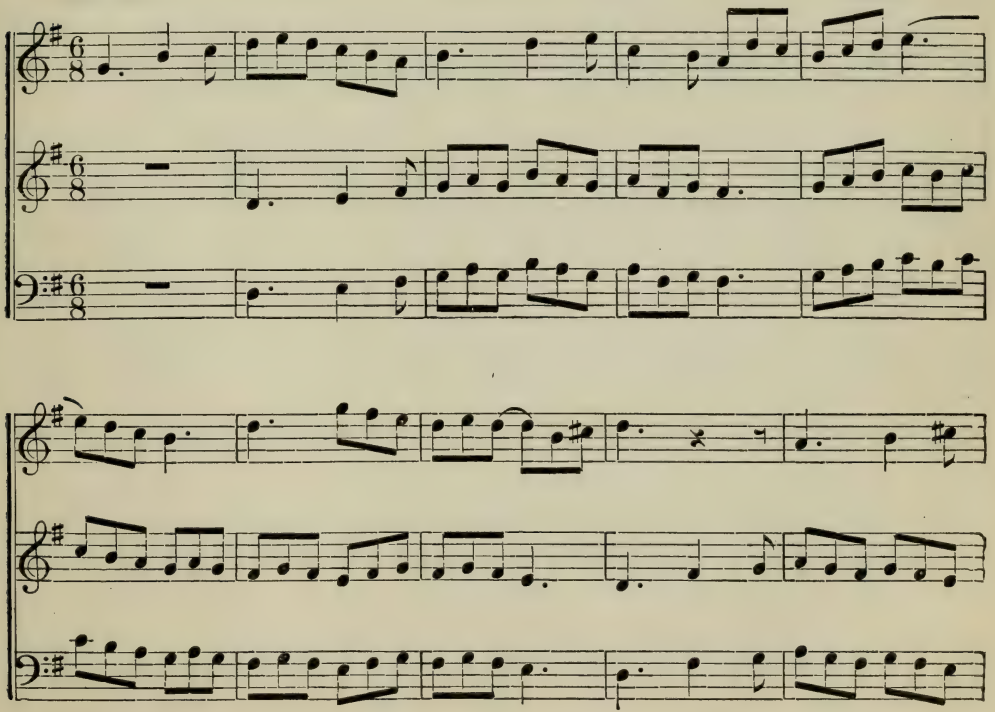


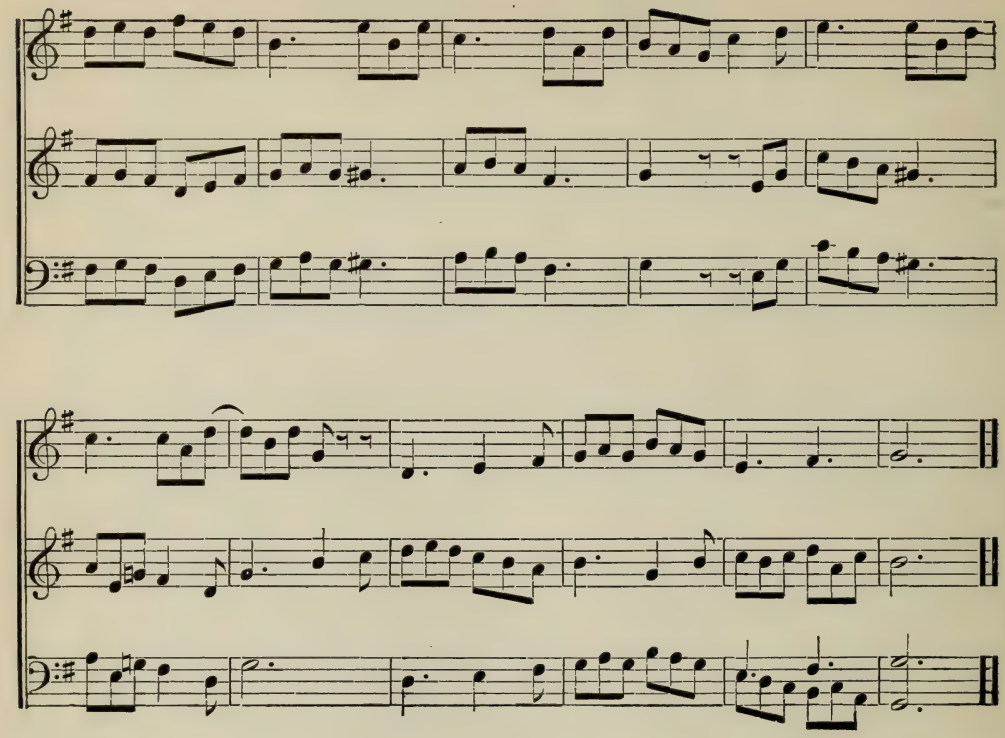




Six-part measure is first introduced in Exercise 80. It is very much like two three-part measures; the accented beats are the first and the fourth, the fourth beat should be accented less strongly than the first.

Ex. 80. HIGGS. Arr.



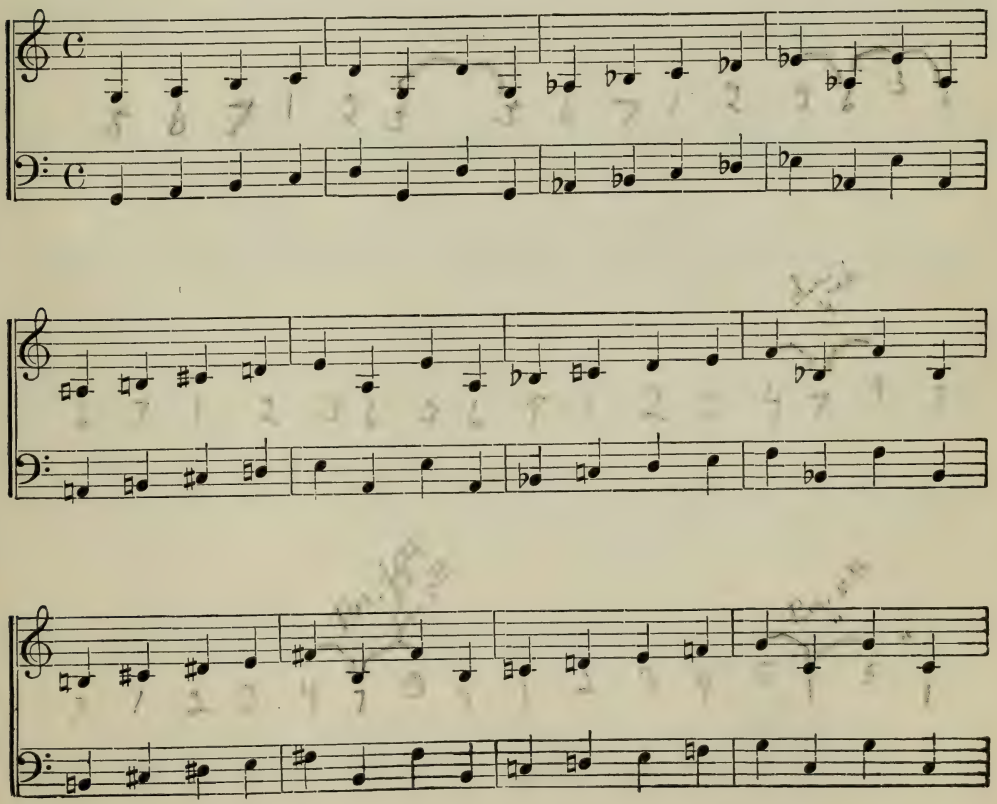


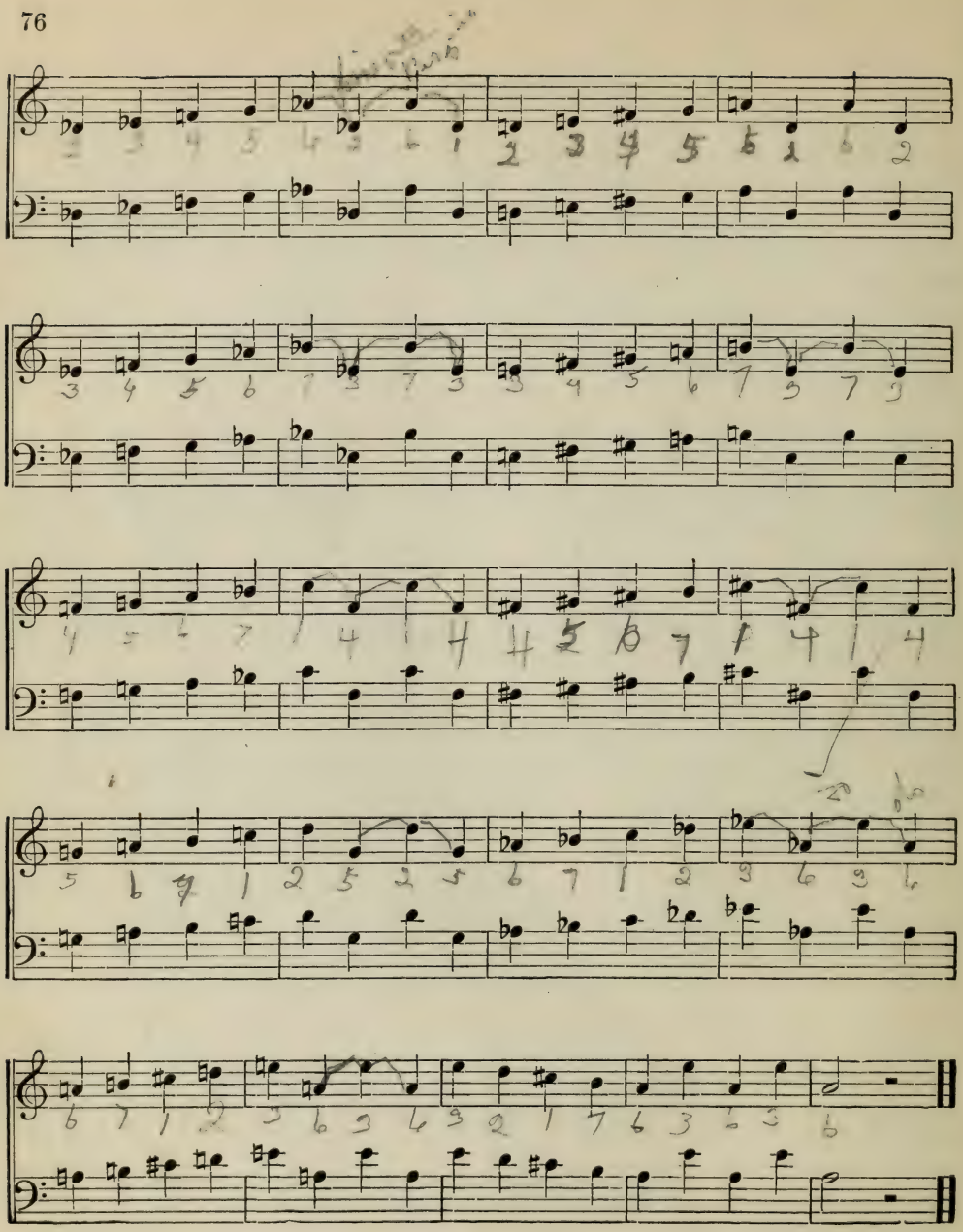
FIFTHS.

There are two varieties of fifths in the major scale, namely, perfect and diminished. As its name indicates, a fifth includes five degrees on the staff: a perfect fifth includes one minor and three major seconds; the diminished fifth includes two major and two minor seconds. The perfect fifth is first presented for study. Exercise 81 etc. should be studied in precisely the same manner as the corresponding exercises in fourths. For memory aids use 1—5, 5—1.

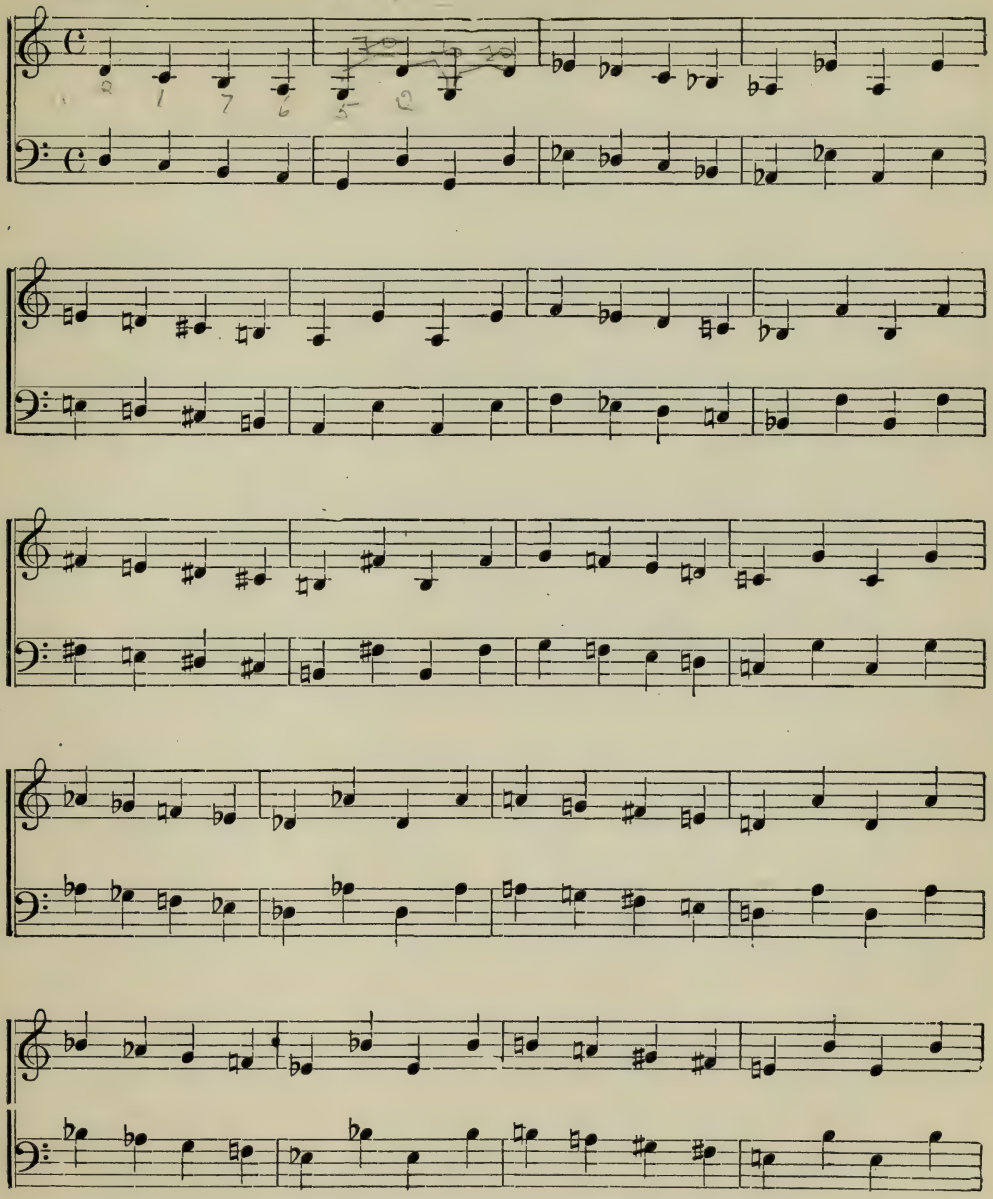
Each exercise should be carefully analyzed, and marked with brackets and signs, before singing.

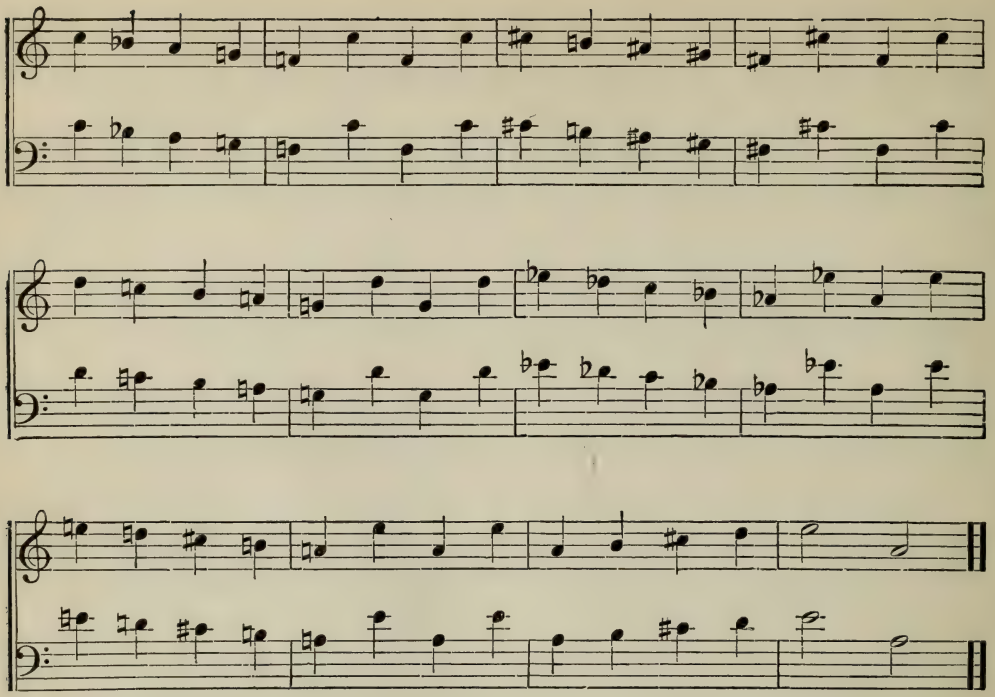
Ex. 81.



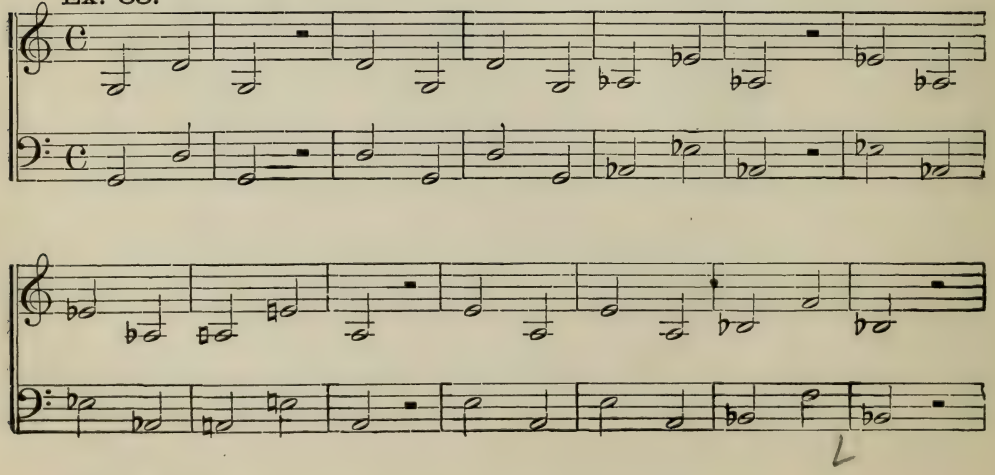


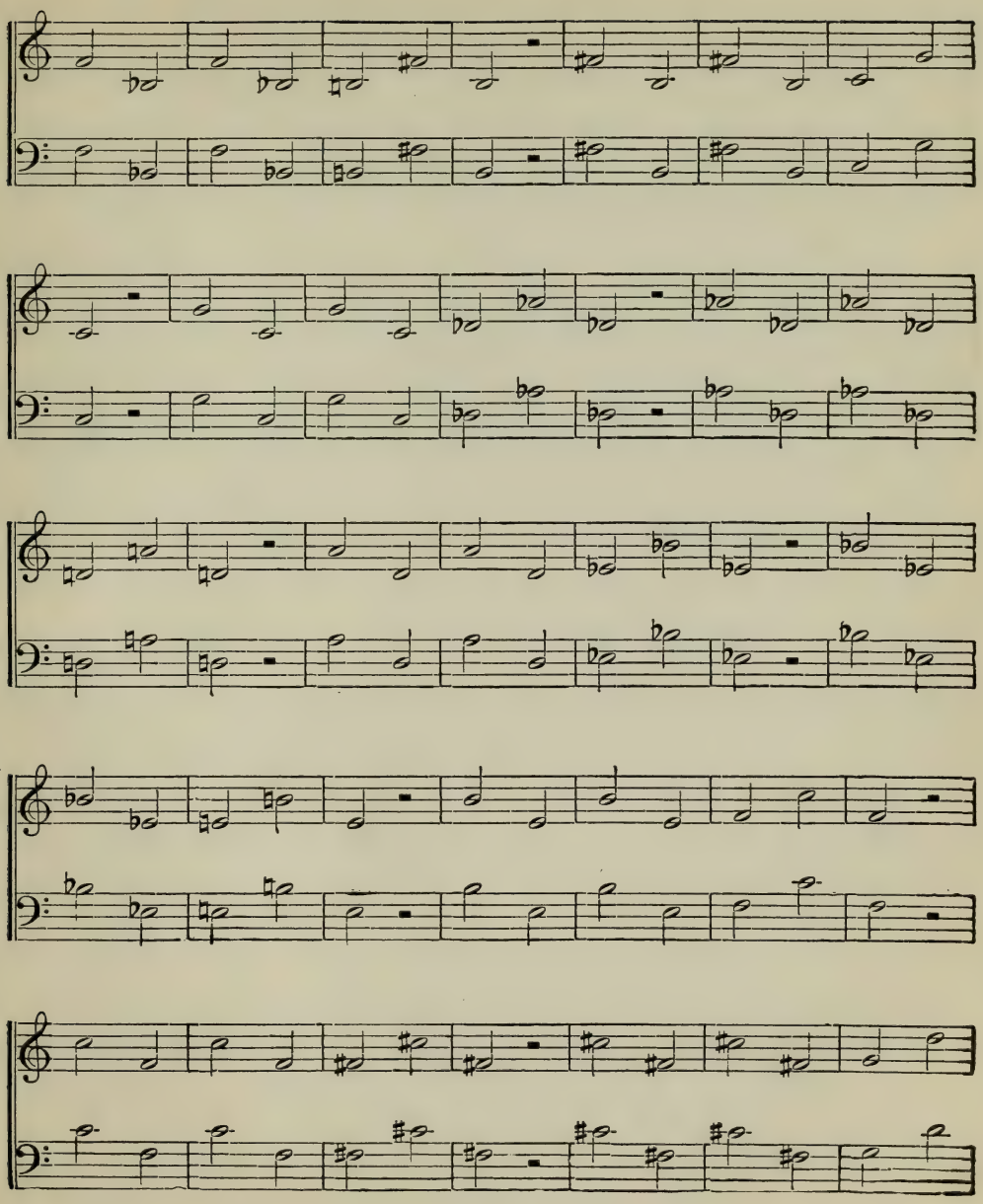
Ex. 82.

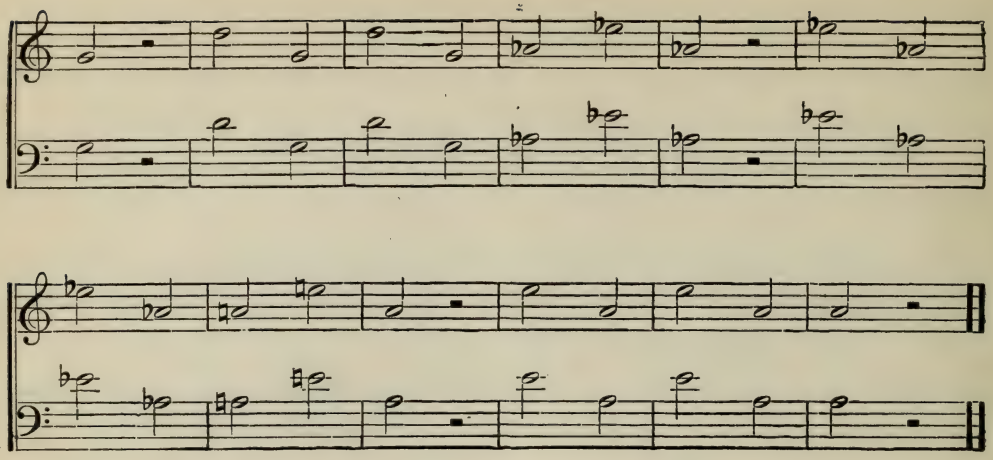




Ex. 83.







DIMINISHED FIFTHS.

As there is but one augmented fourth in the major scale, so there is but one Diminished Fifth, which is produced by the inversion (turning over) of the augmented fourth, as will be seen from the following illustration.

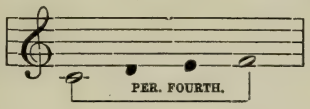
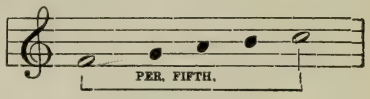
Figure 1. 

Figure 2. 

In Figure 1 we reckon an interval from C up to F. In Figure 2 we invert the interval by placing C above F, and reckon the interval from F up to C. We have now discovered the fact that fourths, when inverted, become fifths.

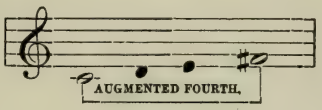
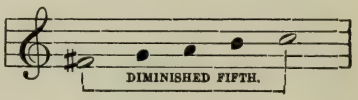
Figure 3. 

Figure 4. 

If we augment the fourth as in Figure 3, it is plain that we must at the same time diminish the fifth which we produce by the inversion of the augmented fourth in Figure 4. As we learned in the study of fourths, we find an augmented fourth from F up to B on the staff, we shall find then, a diminished fifth in the inversion of this interval. See Figures 5 and 6.

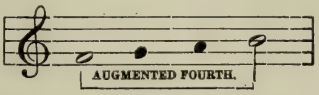
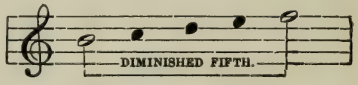
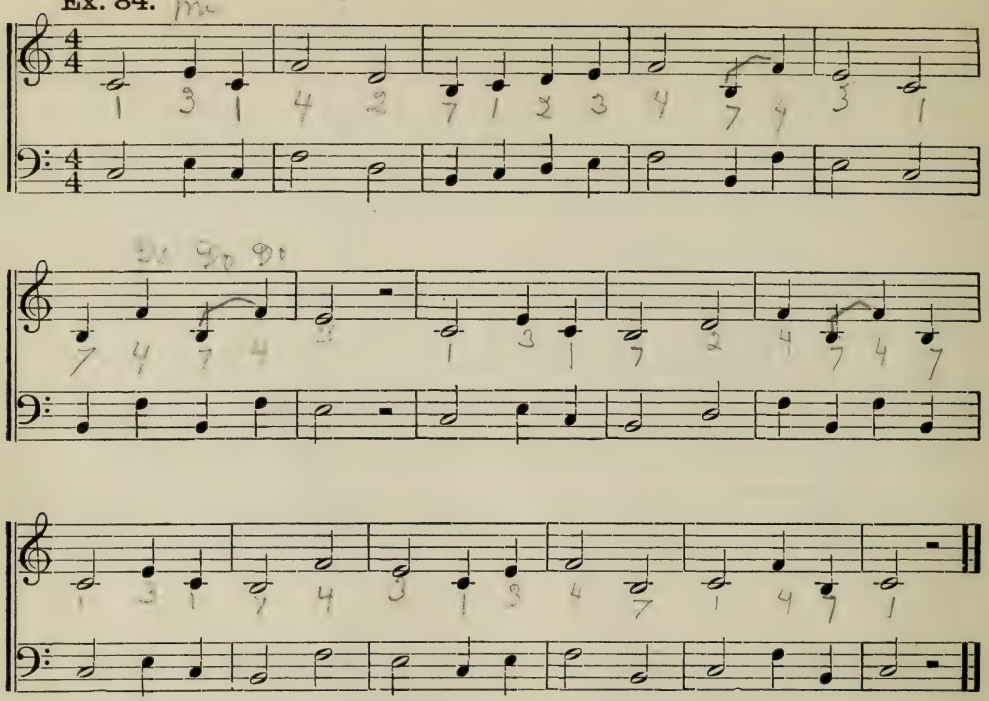
Figure 5. 

Figure 6. 

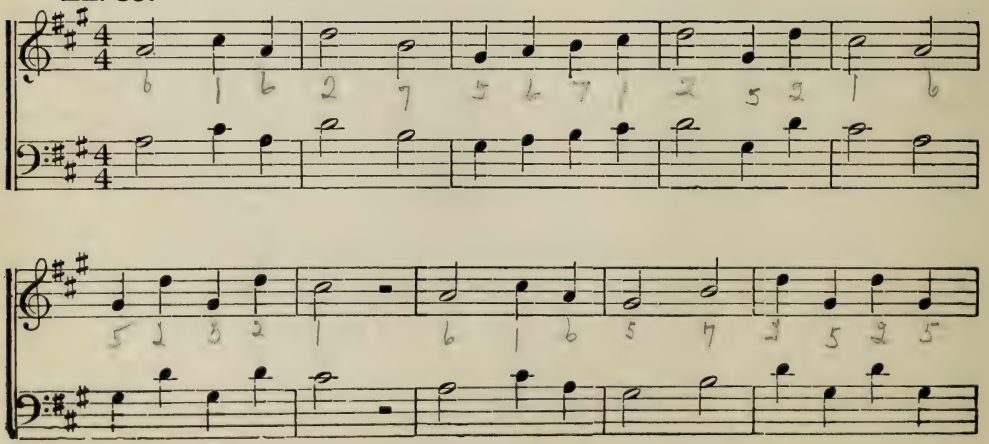
We have, therefore, in any major scale a diminished fifth from 7 *up to* 4, or from 4 *down to* 7, and we can use these numbers as our memory aids, but the learner is cautioned not to confound these with the memory aids of the augmented fourths. We give them again: for augmented fourths, 4 up to 7: 7 down to 4; for diminished fifths, 7 up to 4: 4 down to 7.

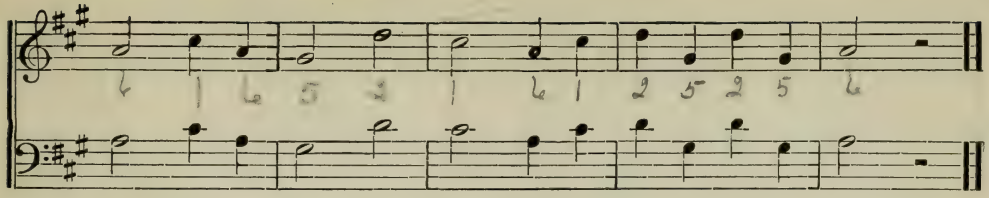
On account of the intimate relation of fifths and fourths we shall treat them together in Exercise 91 to 97 inclusive.

Ex. 84.



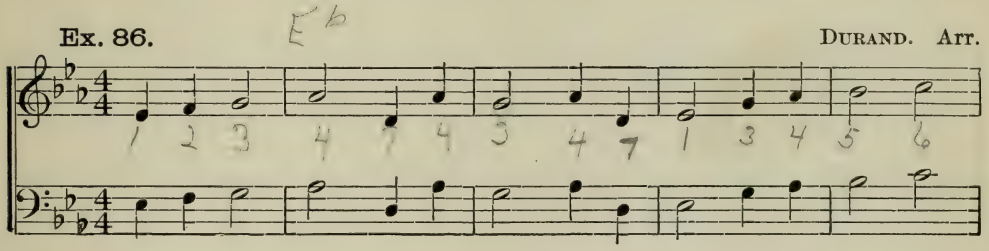
Ex. 85.



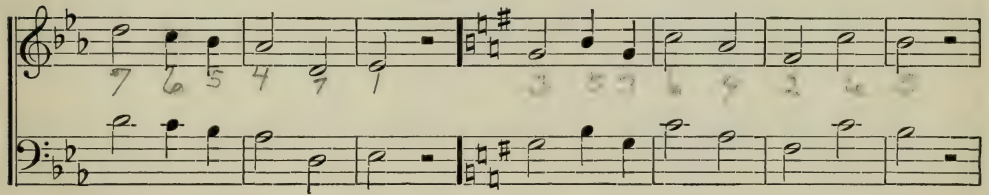


Ex. 86.

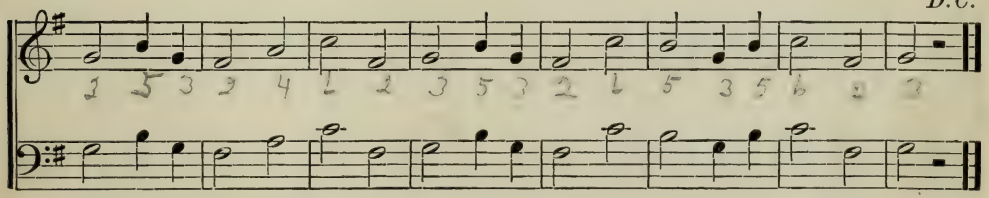
DURAND. ARR.



FIŃE.

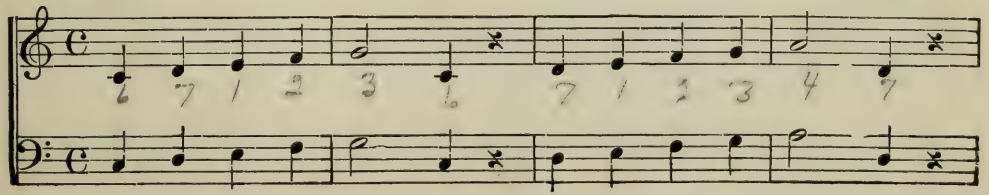


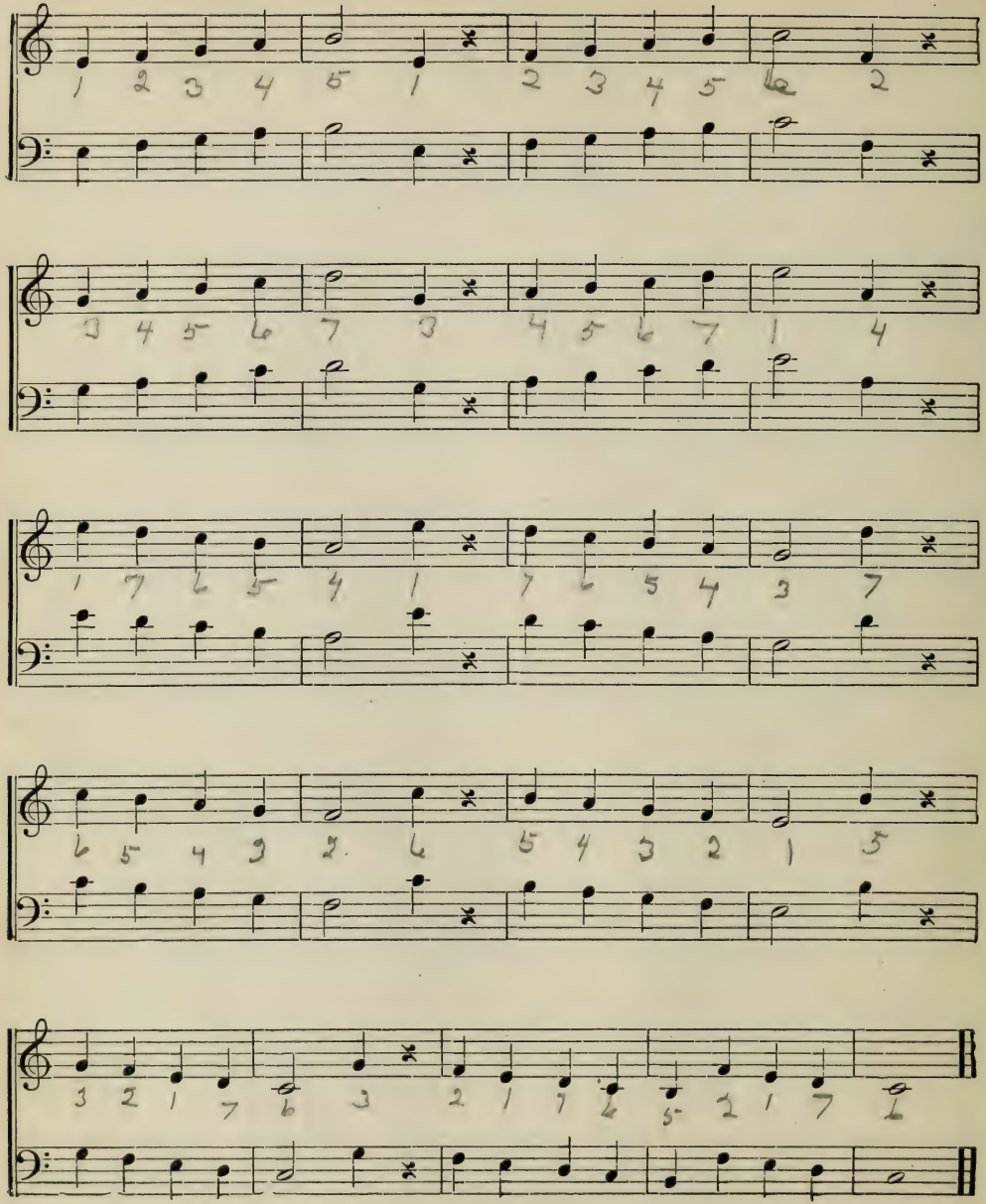
D.C.



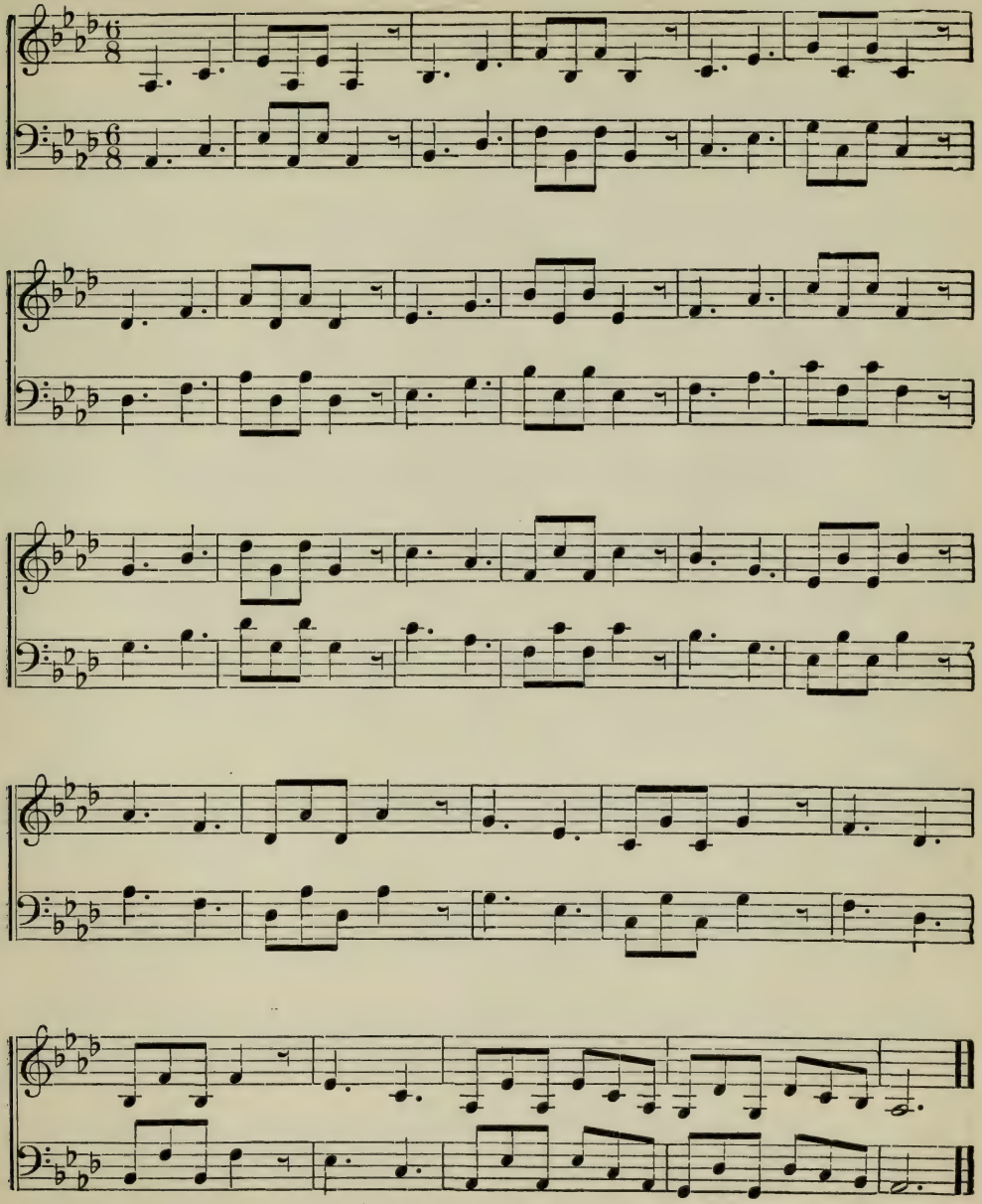
Ex. 87.

WÜLLNER.



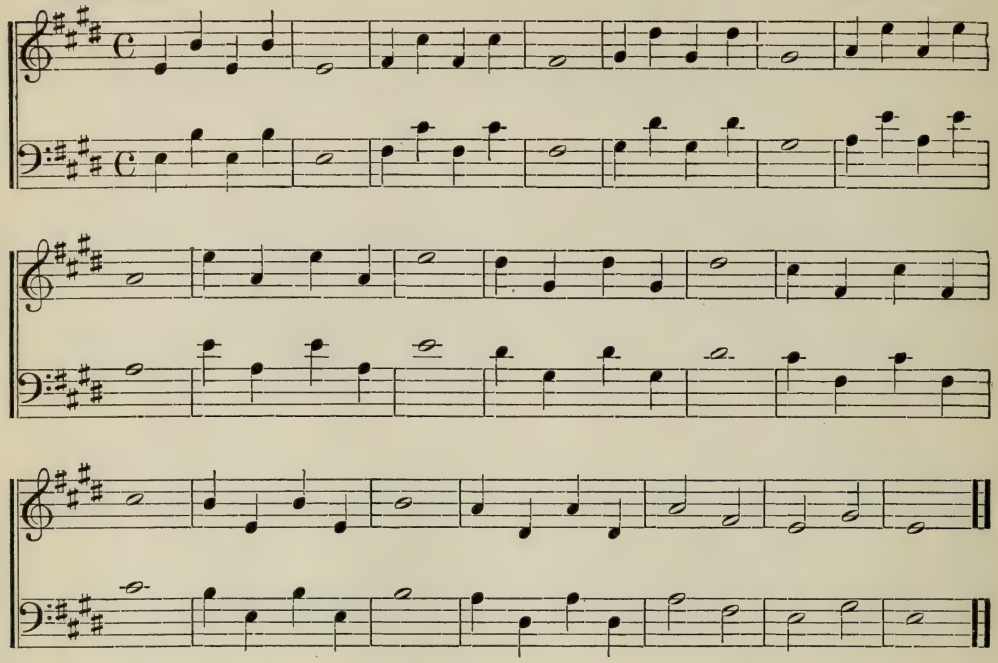


Ex. 88. WÜLLNER. Arr.

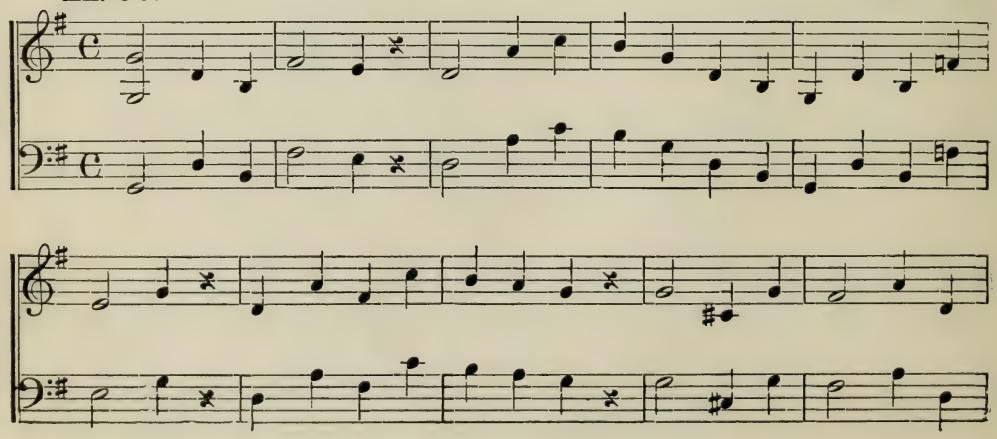


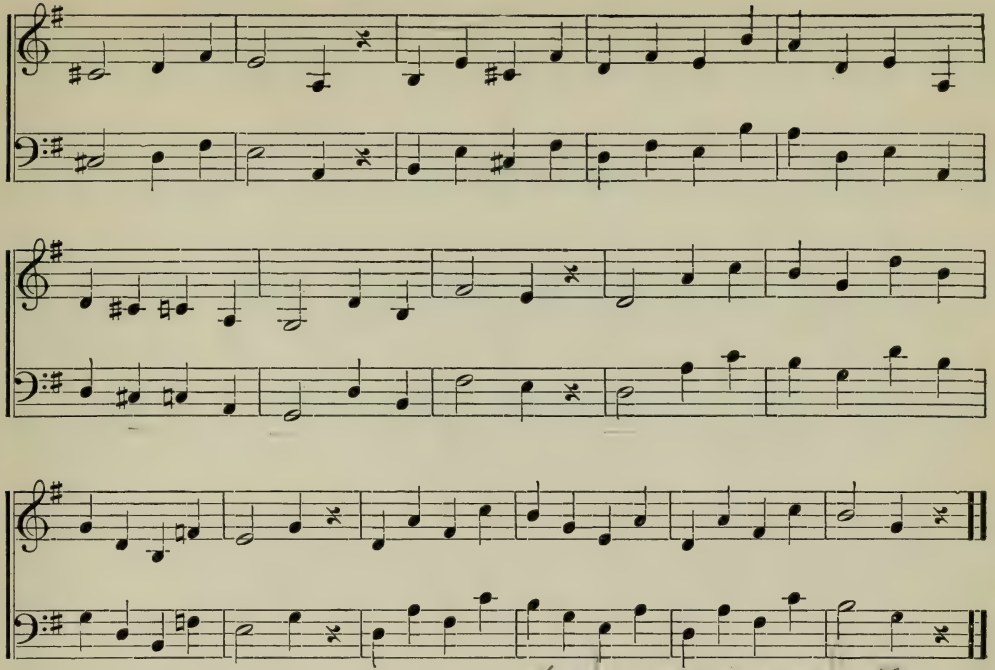
Exercise 89 should be carefully written out in the thirteen keys, the intervals carefully marked, and then sung in all the keys.

Ex. 89. BATISTE. Arr.



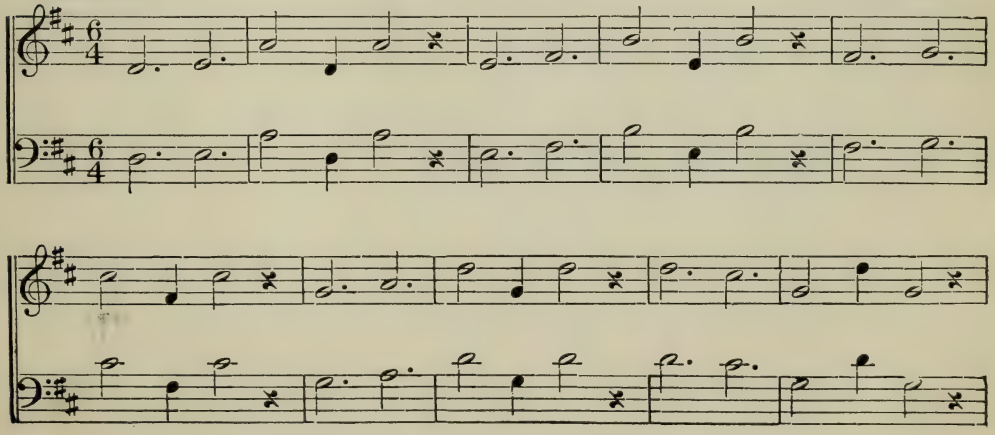
Ex. 90. NAVA. Arr.

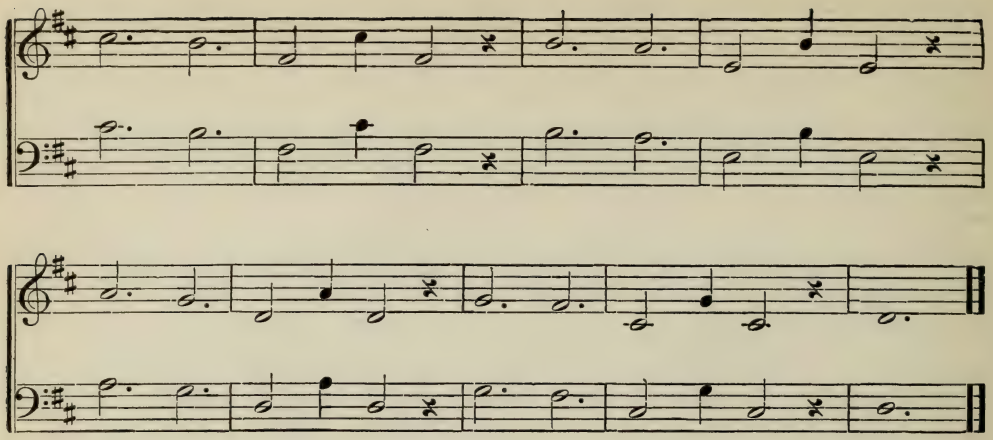




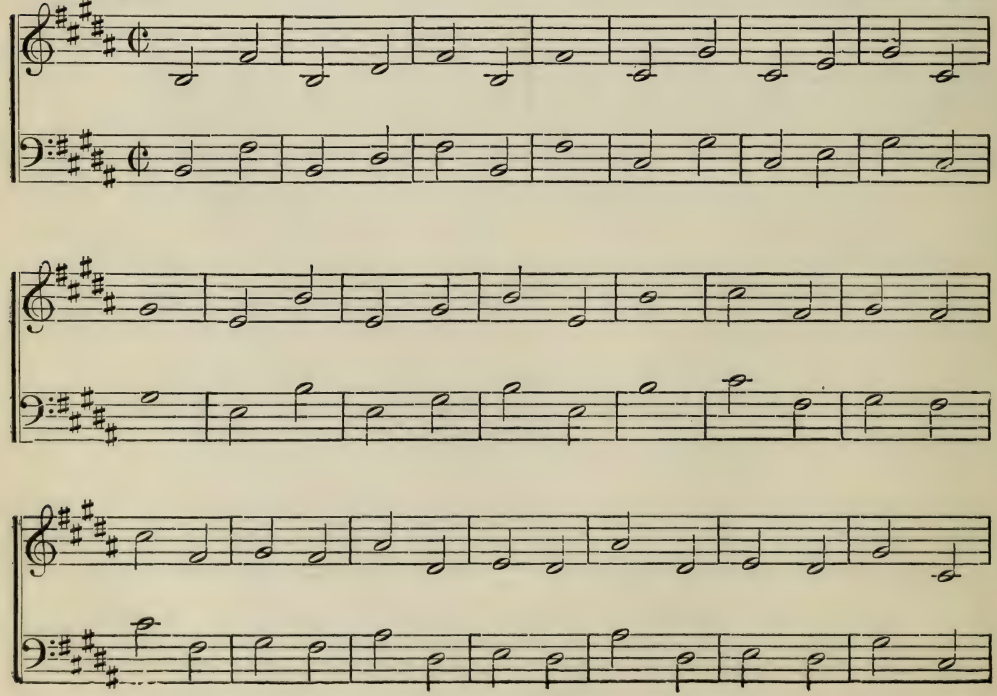
FOURTHS AND FIFTHS.

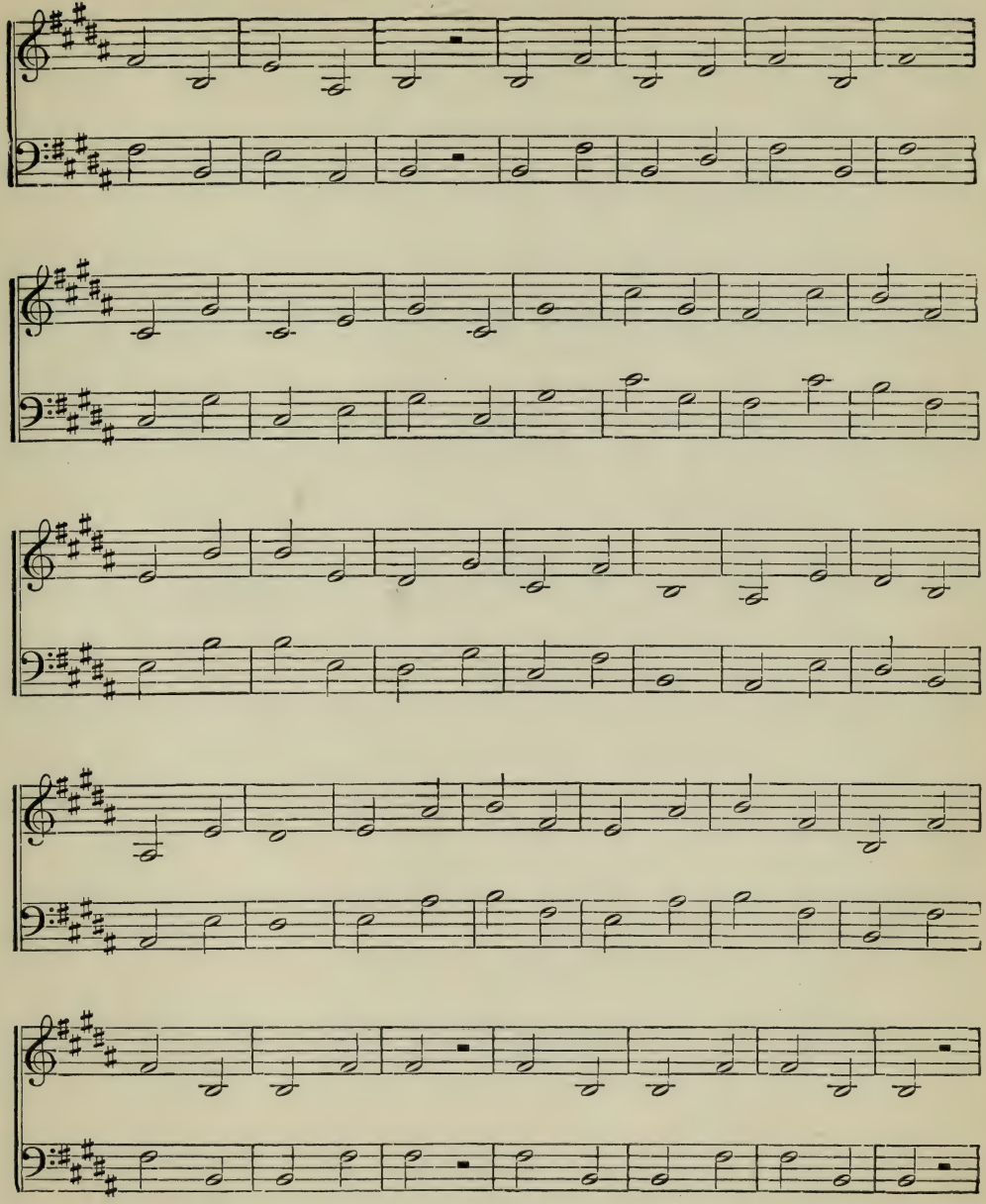
Ex. 91. WÜLLNER.

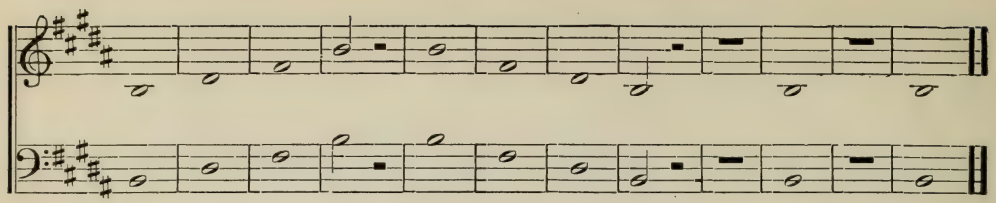




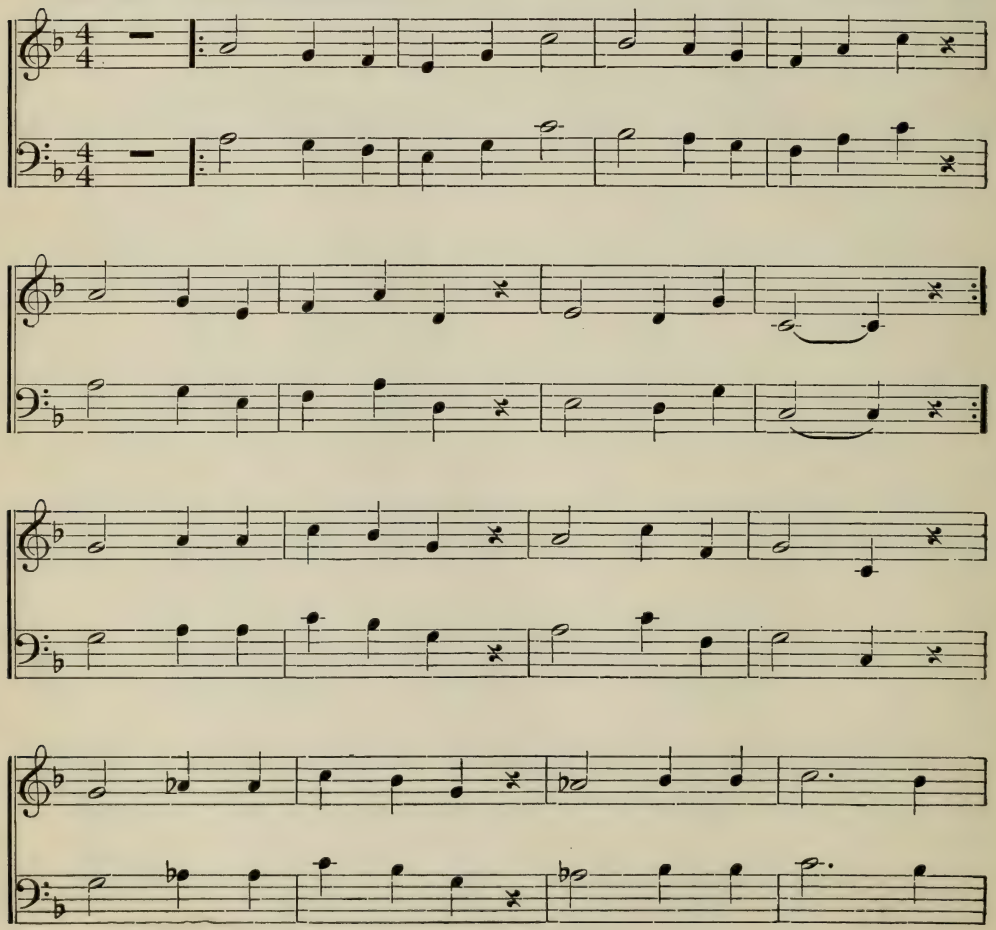
Ex. 92. BATISTE. Arr.

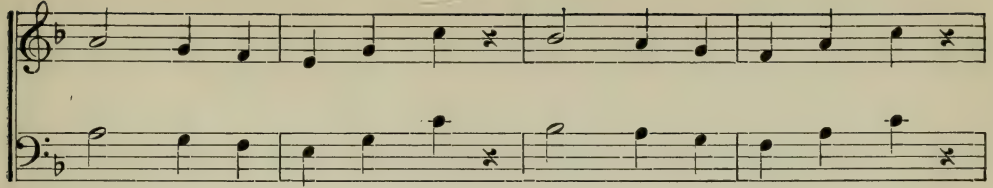


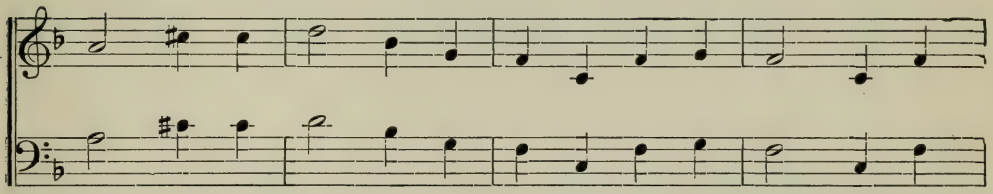


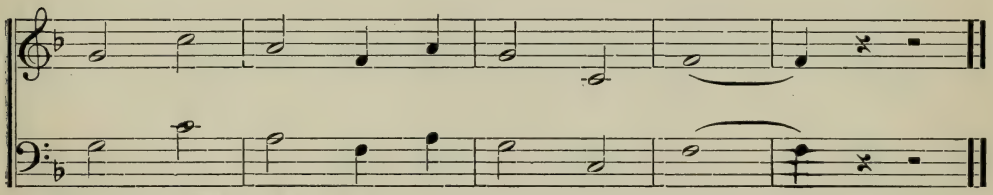


Ex. 93. (*With accompaniment.*) CONCONE. ARR.

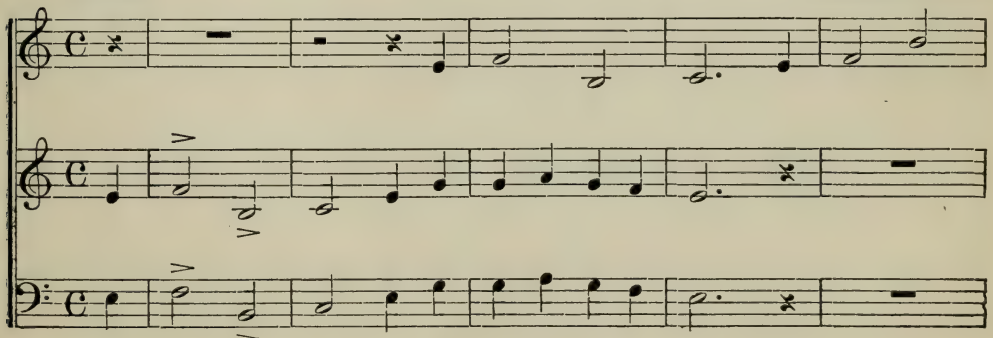


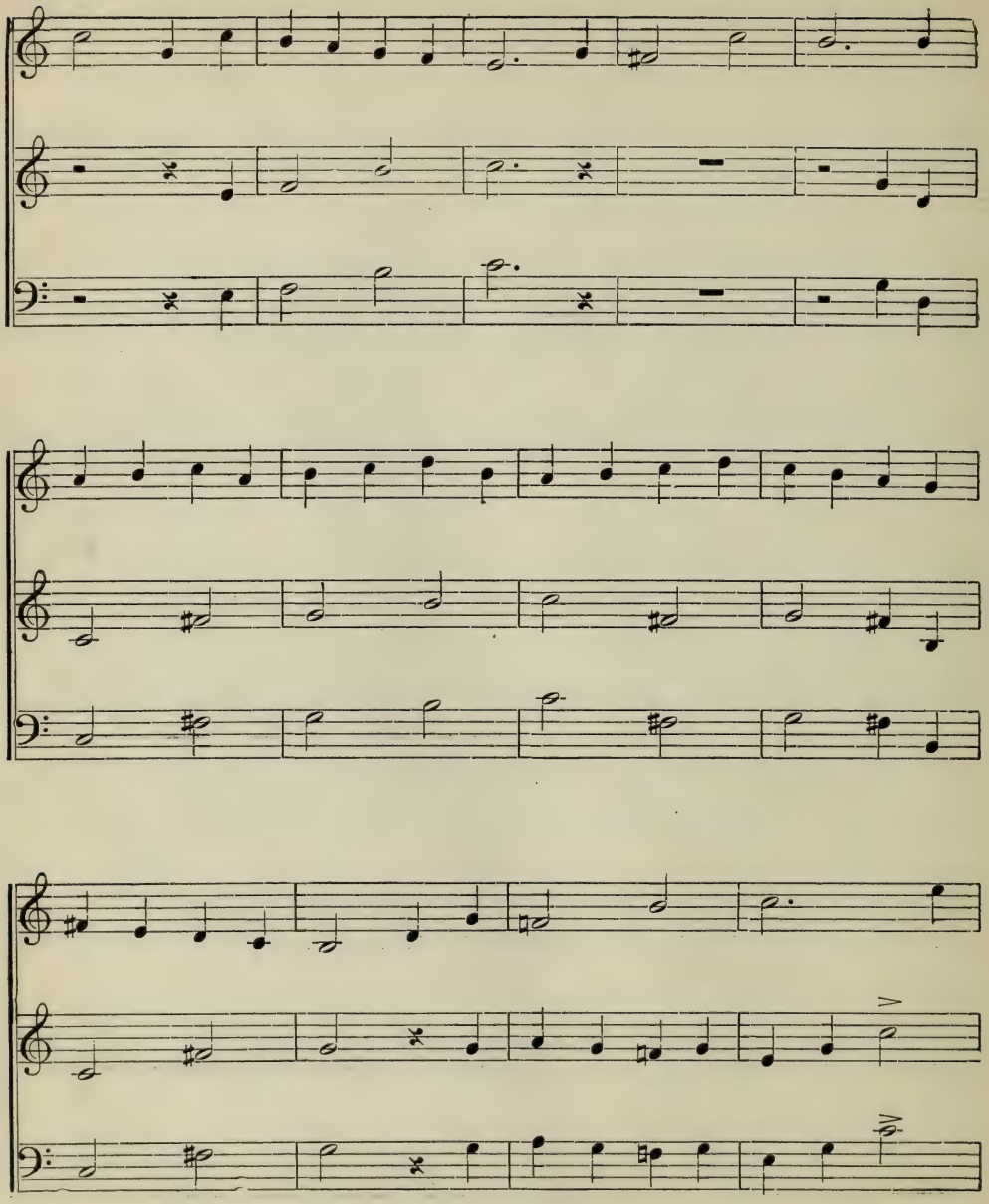


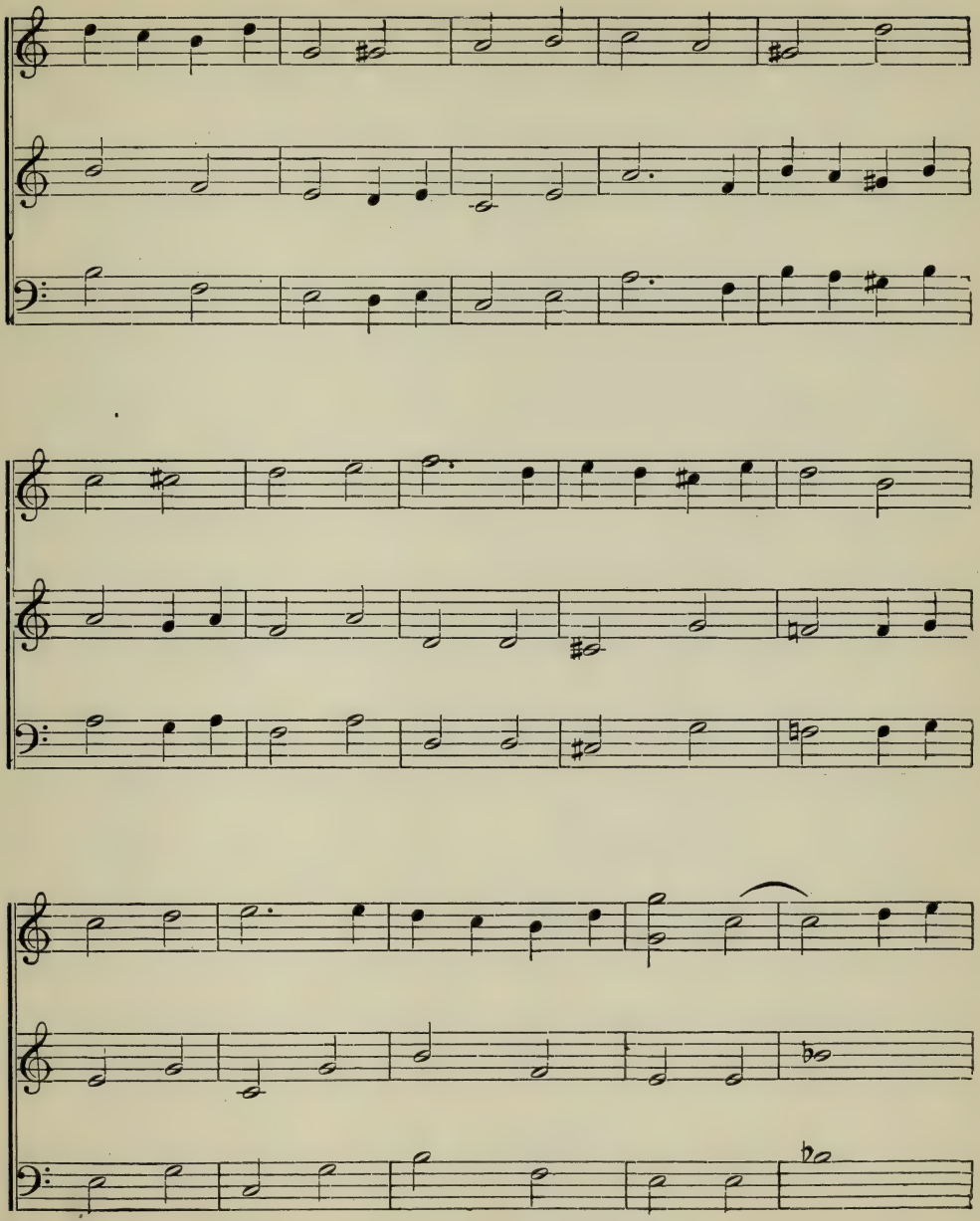


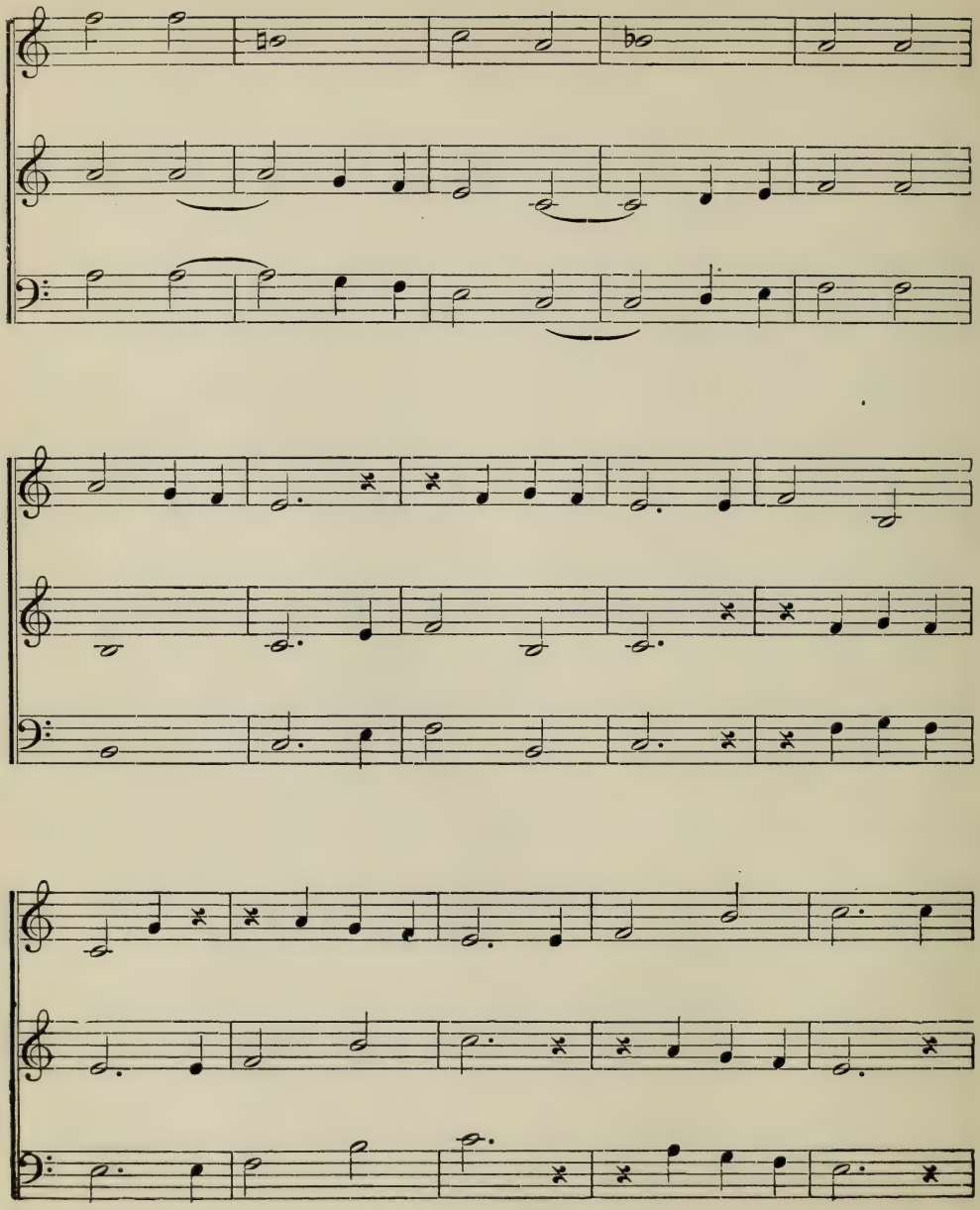


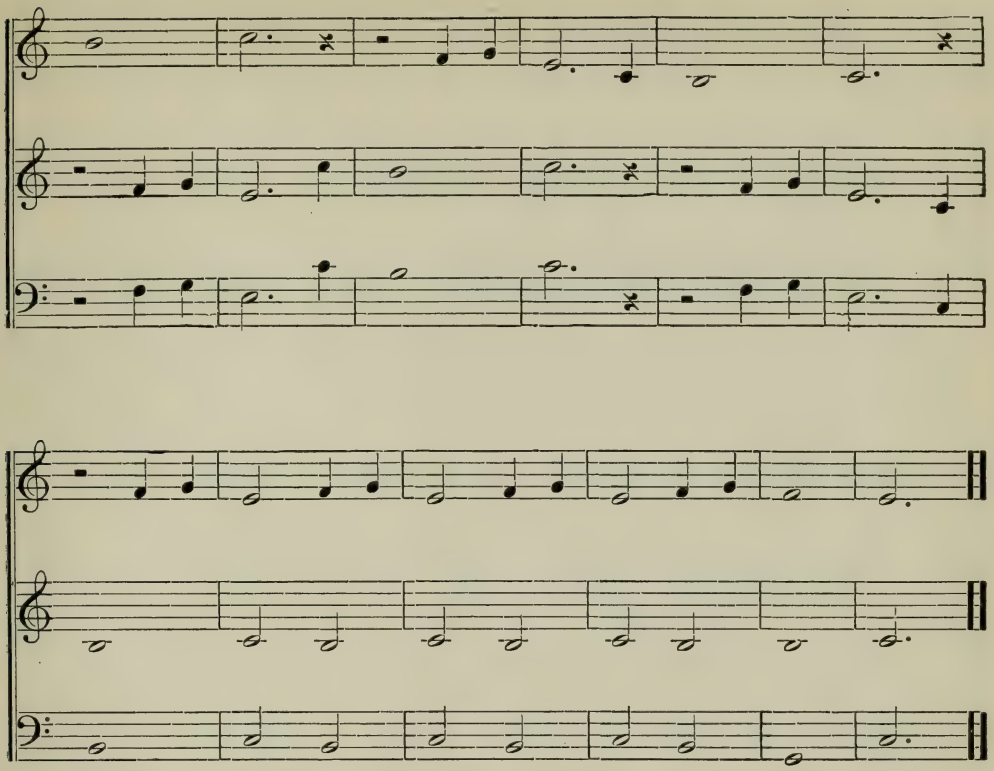
Ex. 94. MARSHALL. Arr.



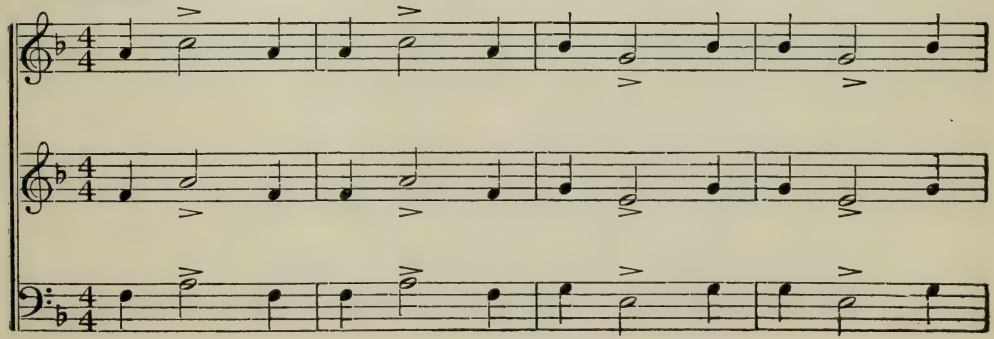


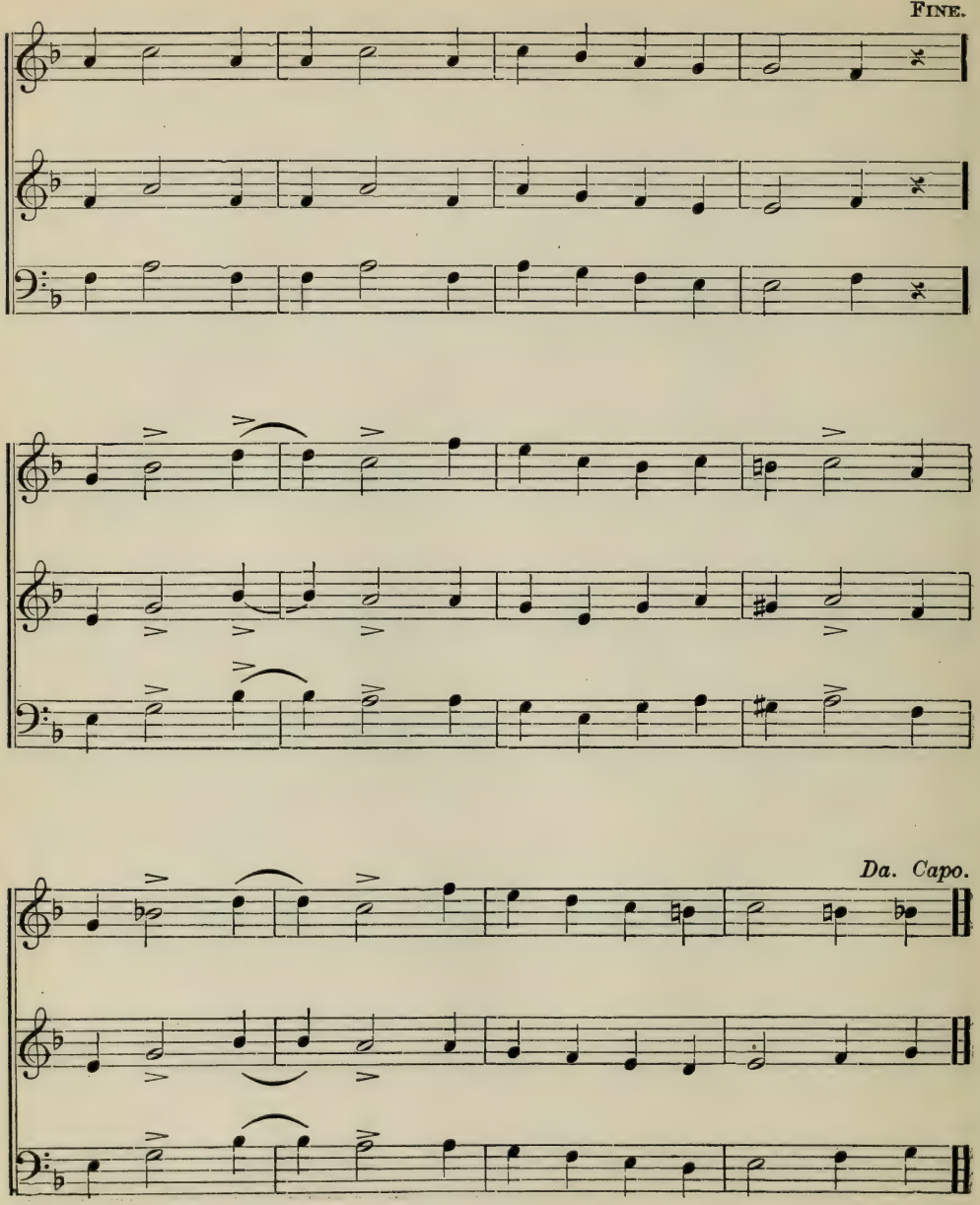






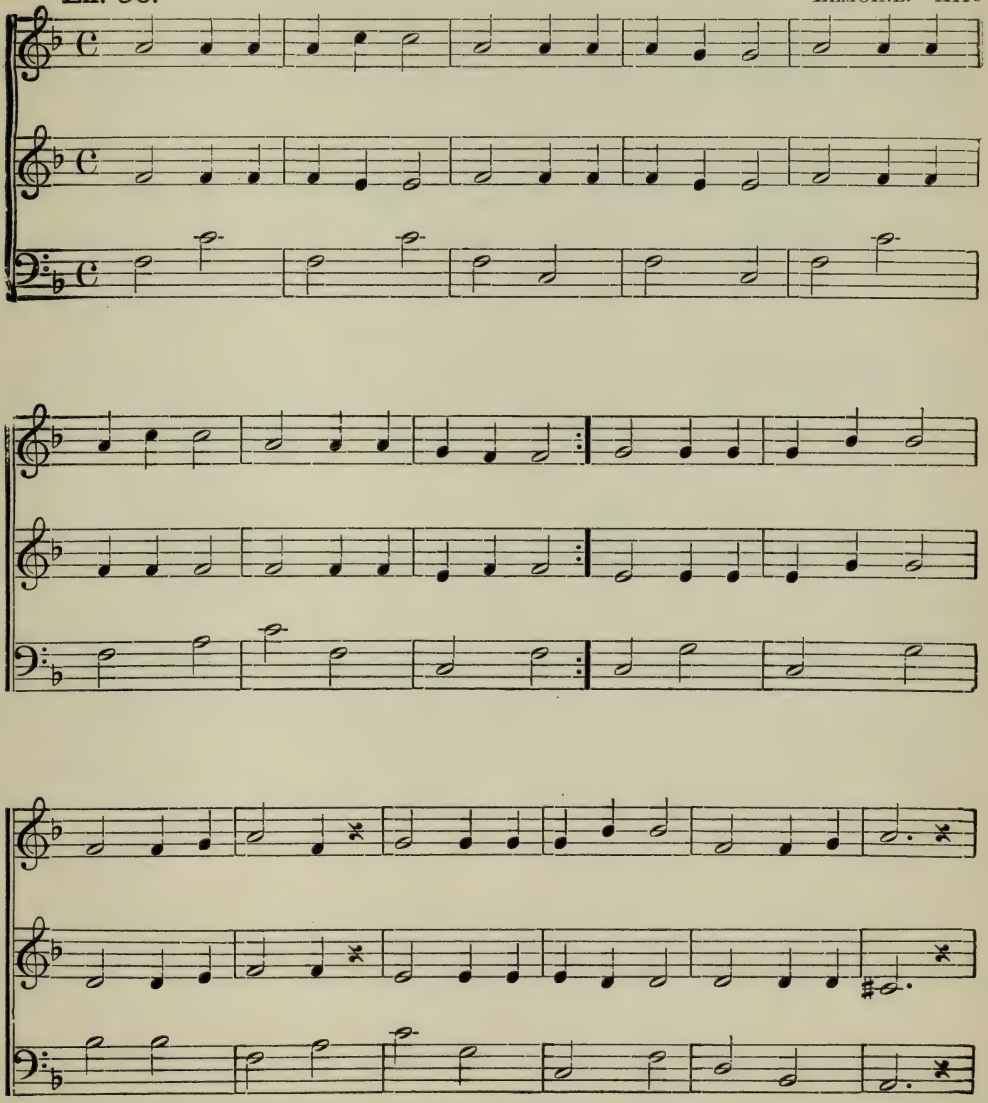
Ex. 95.

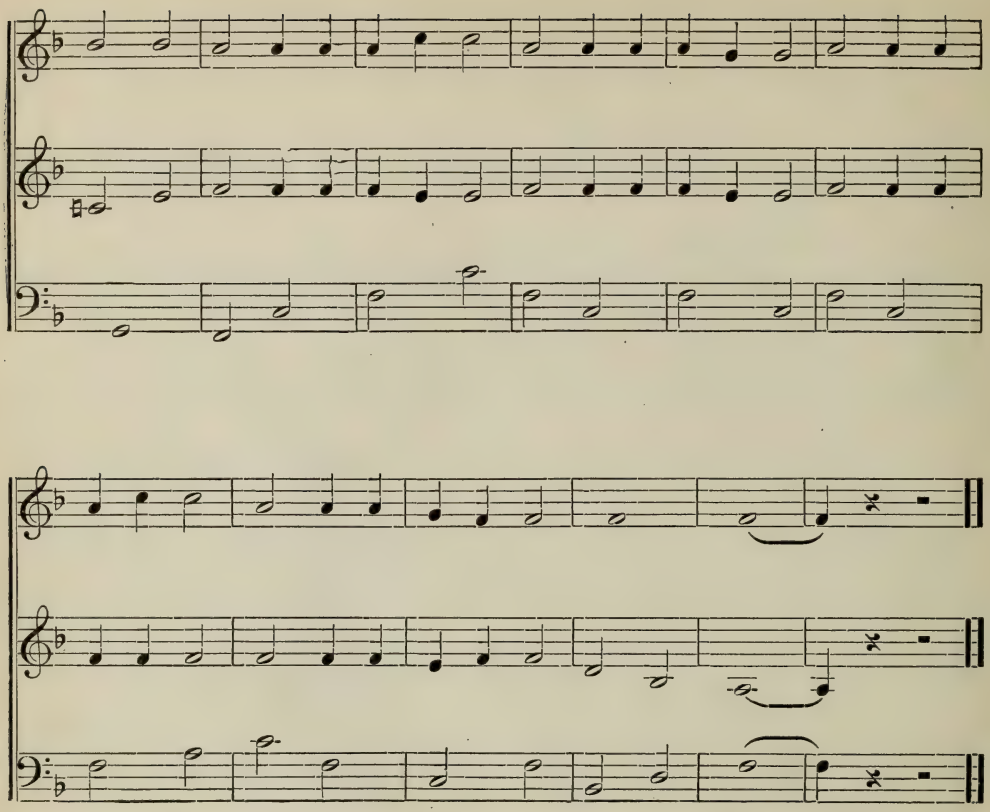



Fine.
Da. Capo.

Three-part music is introduced with Example 96; these numbers, however, are complete without the bass, except as may be stated differently.

Ex. 96. LEMOINE. Arr.

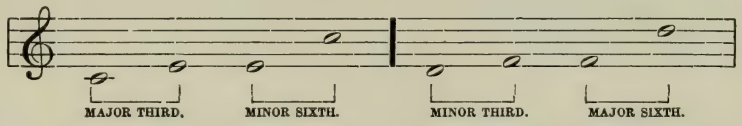




SIXTHS.

There are two varieties of Sixths found in the major scale, namely, major and minor sixths. This interval includes six degrees of the staff, hence its name. A major sixth includes one minor and four major seconds; a minor sixth includes two minor and three major seconds. As in the case of seconds and thirds, these two intervals are presented together for study in the first example under this head, (Example 97).

As thirds have now become somewhat familiar to the learner, it may assist in the quick recognition of the two kinds of sixths, when they are presented to the eye, to state in advance, that a major third inverted becomes a minor sixth; a minor third inverted becomes a major sixth.

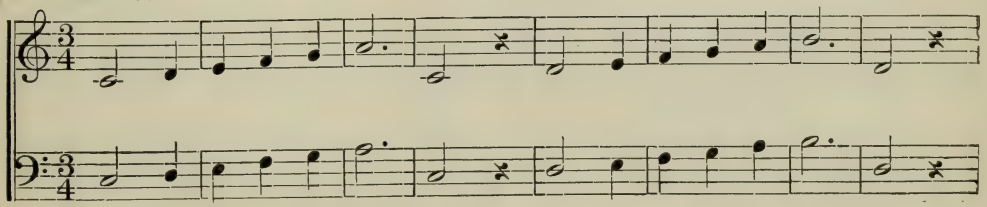


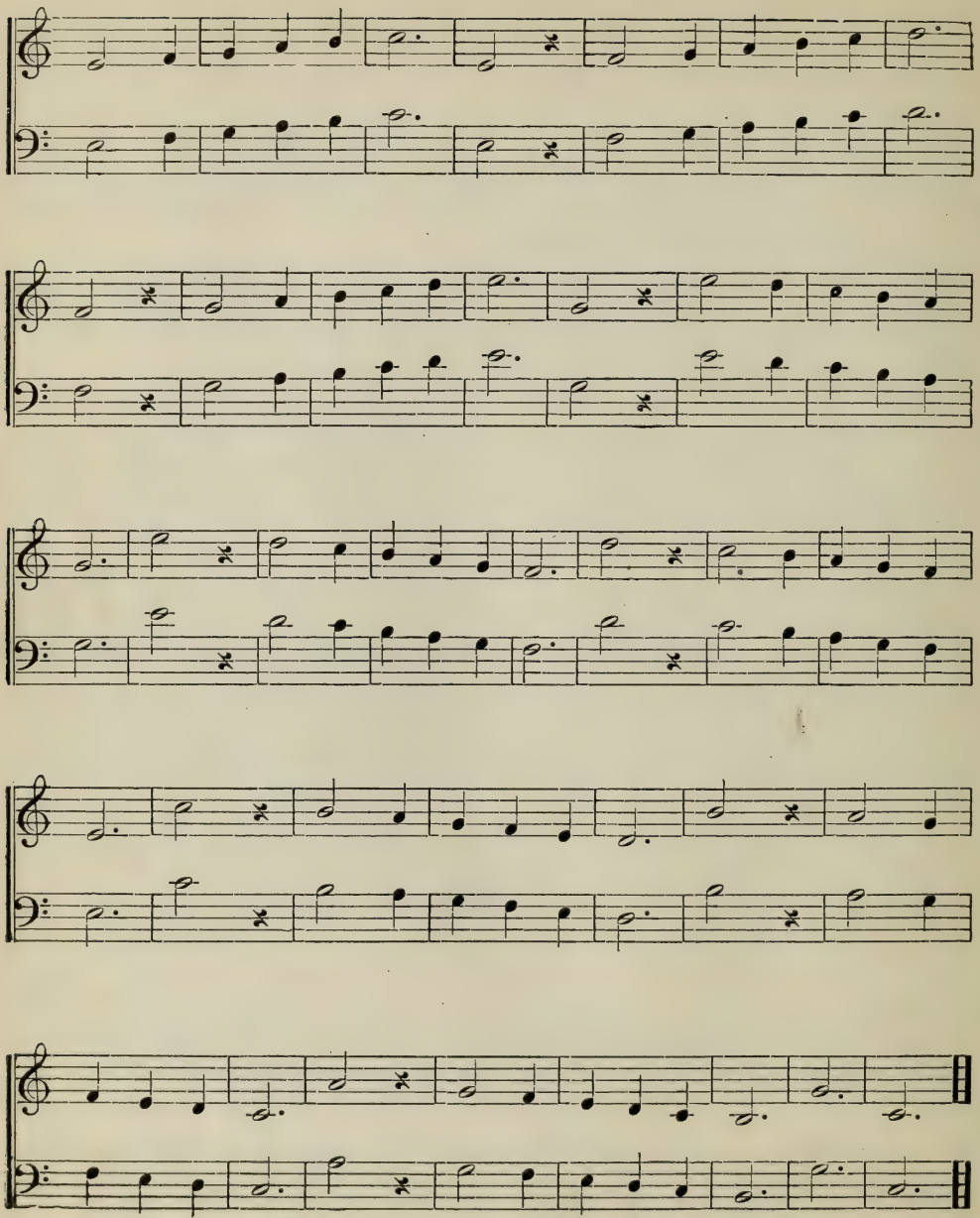
For memory aids use 1 – 6 : 6 – 1, for a major sixth : 3 – 8 : 8 – 3, for a minor sixth.

It is necessary once more to remind the learner that the sounds of these intervals must become fixed in the mind as facts: specially is this important in the case of the wider intervals, they should be sung at call, and recognized when heard, and it is hoped that all who pursue this course will take pride in learning to both sing and recognize each interval studied.

The following exercises on sixths should be carefully analyzed and marked before they are sung. If any notes are found too high for some voices, they may be sung an octave lower, or such measures or notes omitted.

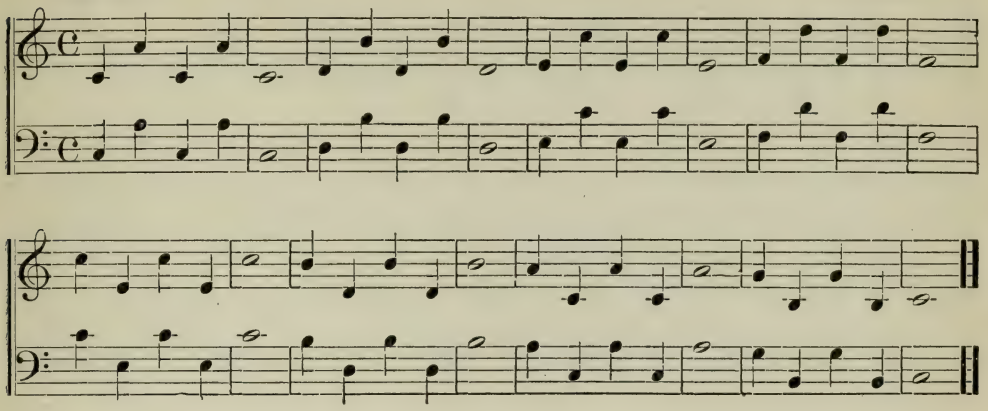
Ex. 97. WÜLLNER. Arr.



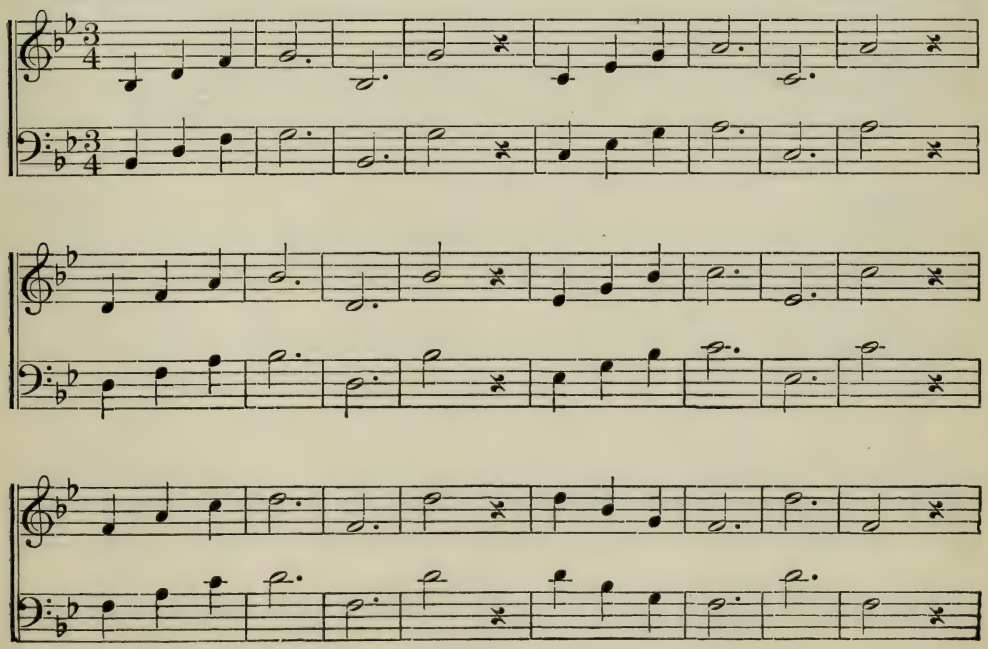


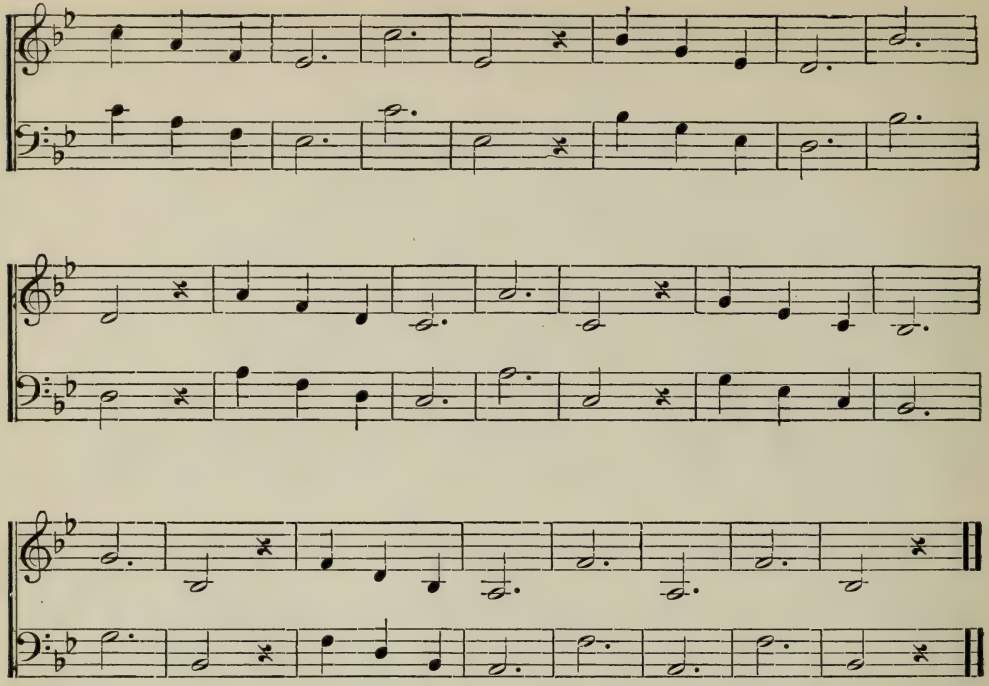
Exercise 98 should be transposed into the thirteen keys, each interval carefully marked in each, and then sung in all the keys.

Ex. 98. BATISTE.



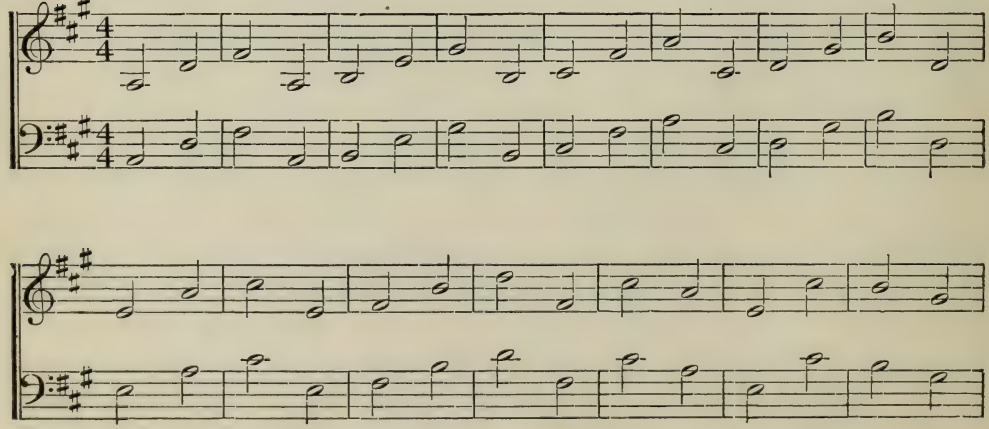
Ex. 99. DURAND. ART.

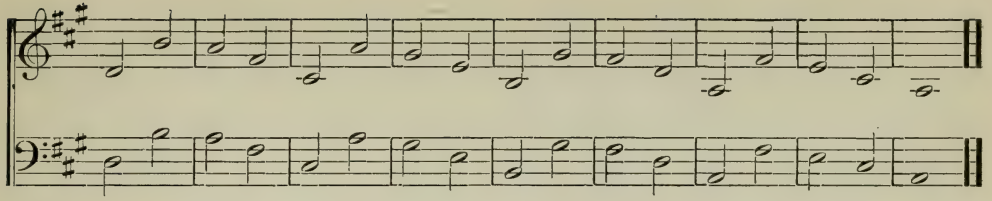




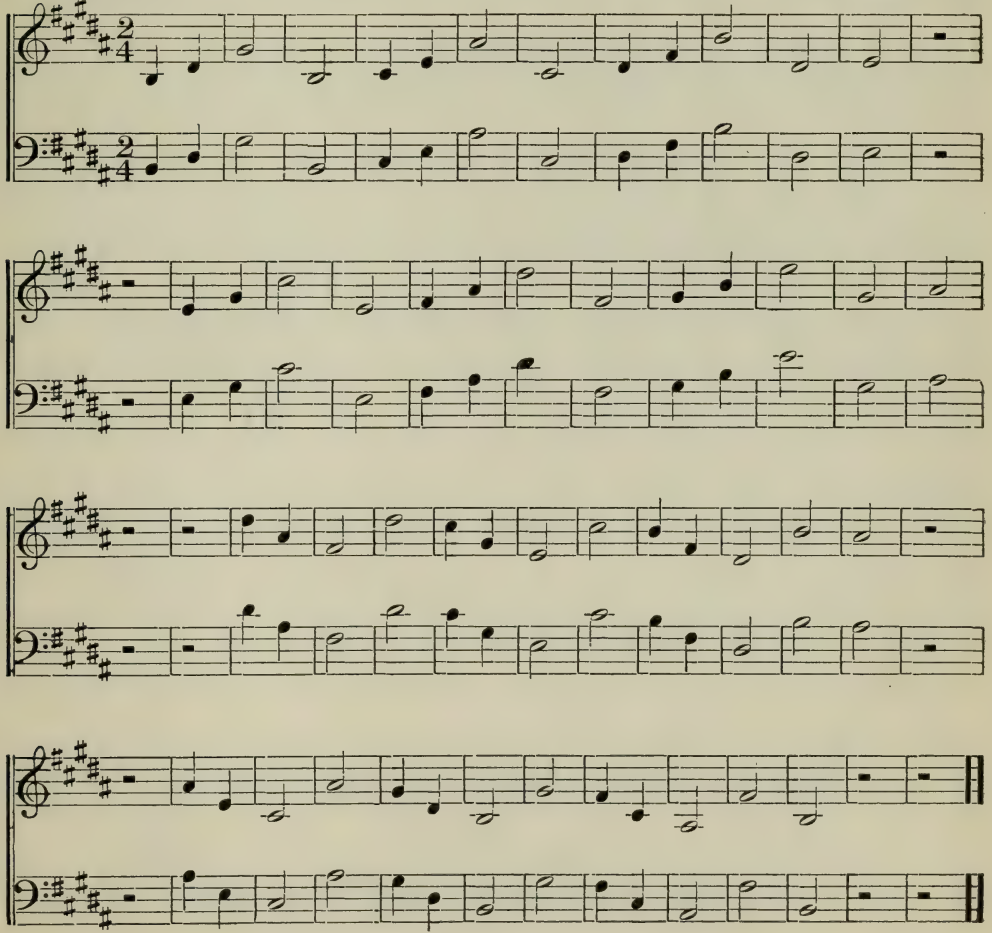
Ex. 100.

WÜLLNER. Arr.



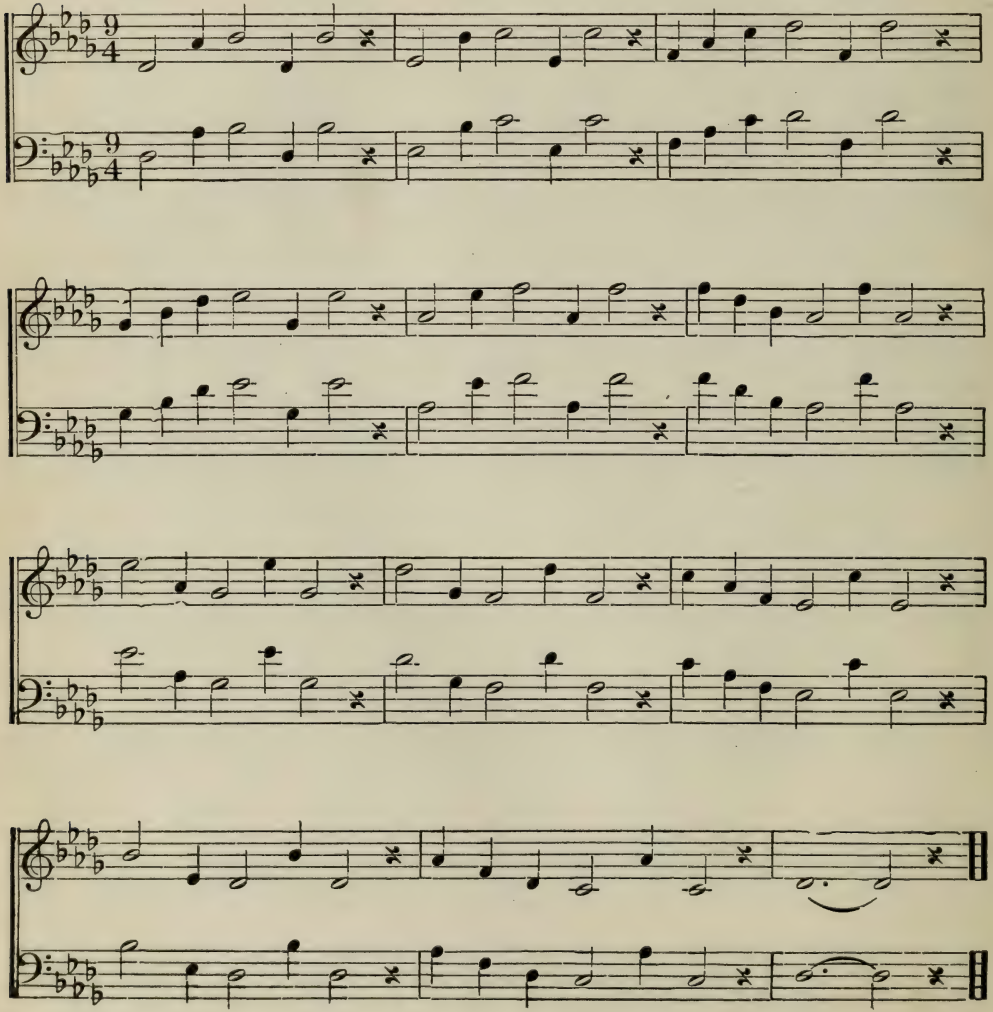


Ex. 101. WÜLLNER. Arr.



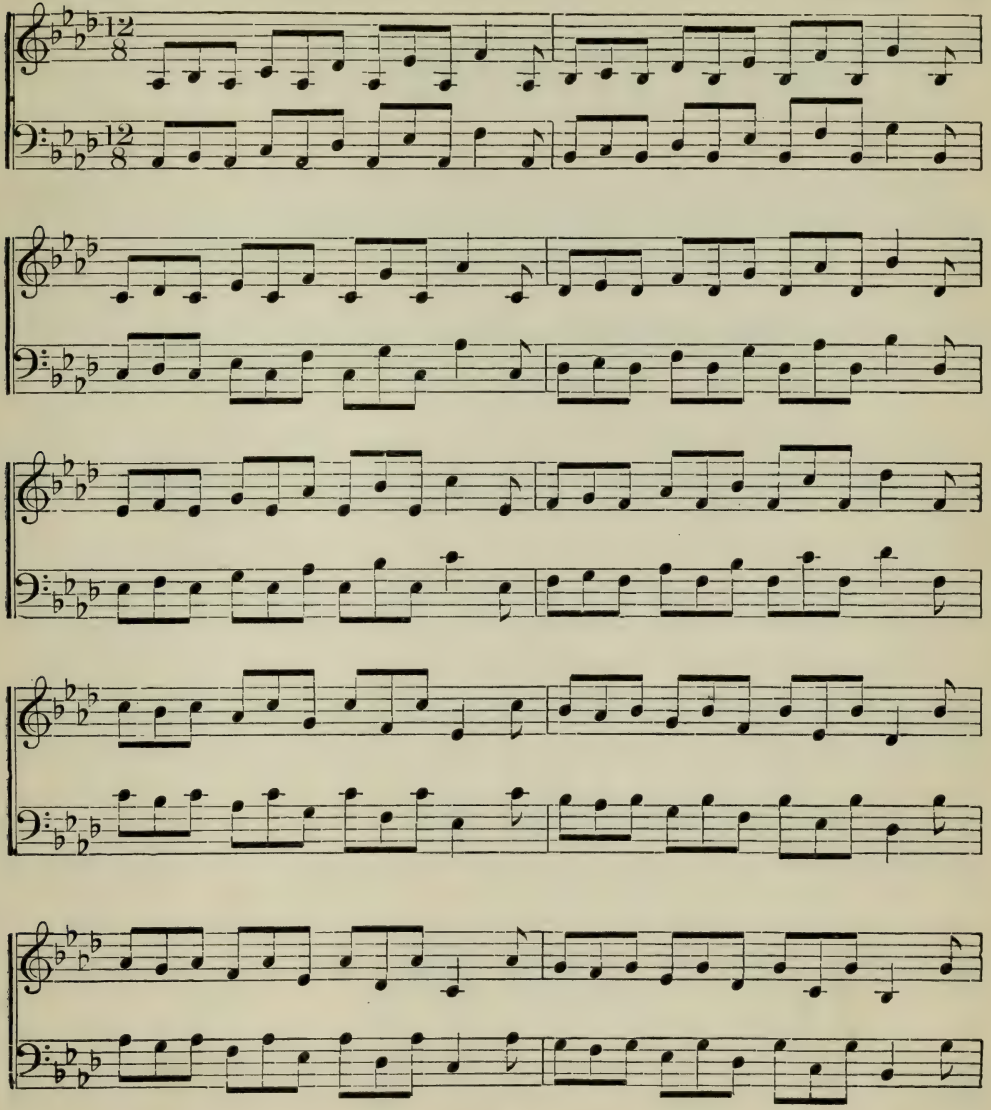
All combinations of two and three part measure are called Compound time. Nine part measure is compounded of three, three part measures, consequently every fourth beat should be accented, but the first accent in each measure should be the strongest.

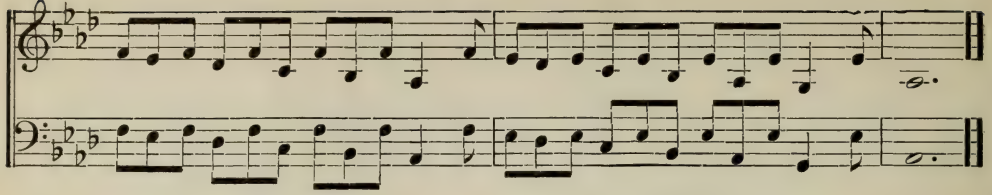
Ex. 102. WÜLLNER. Arr.



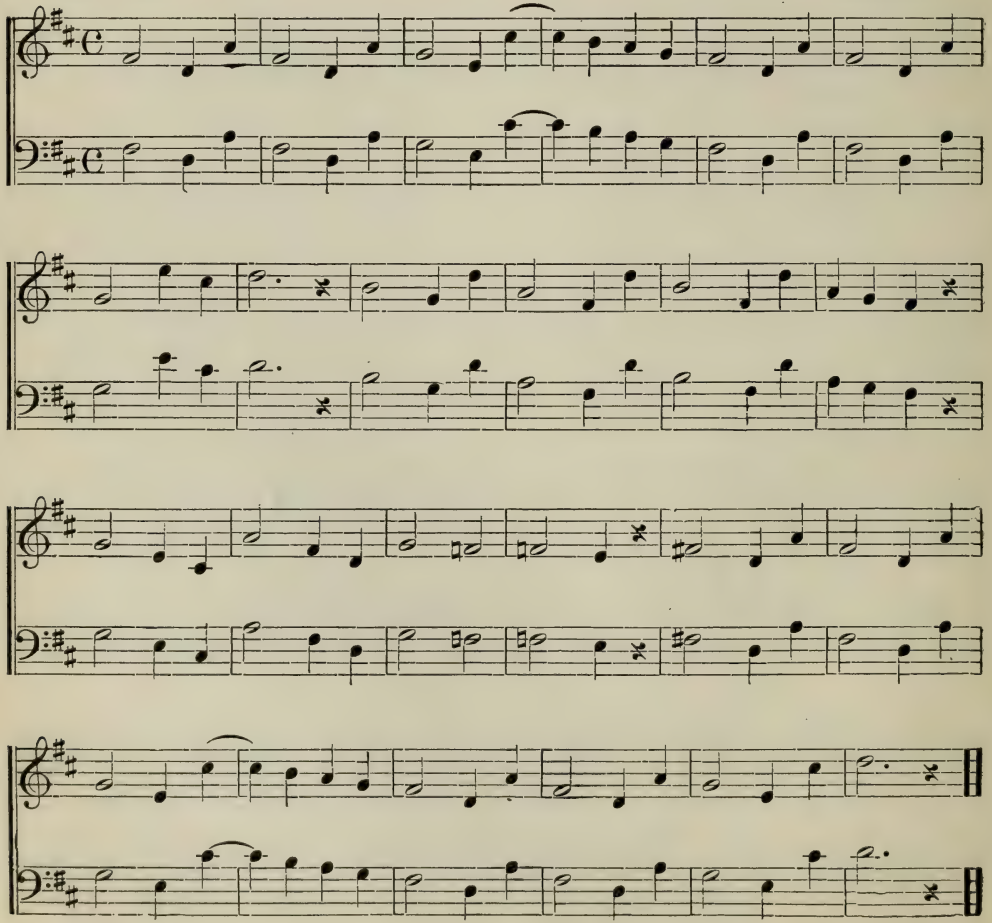
In twelve-part measure accent every fourth beat, but make the first and seventh beat stronger than the others.

Ex. 103. WÜLLNER. Arr.

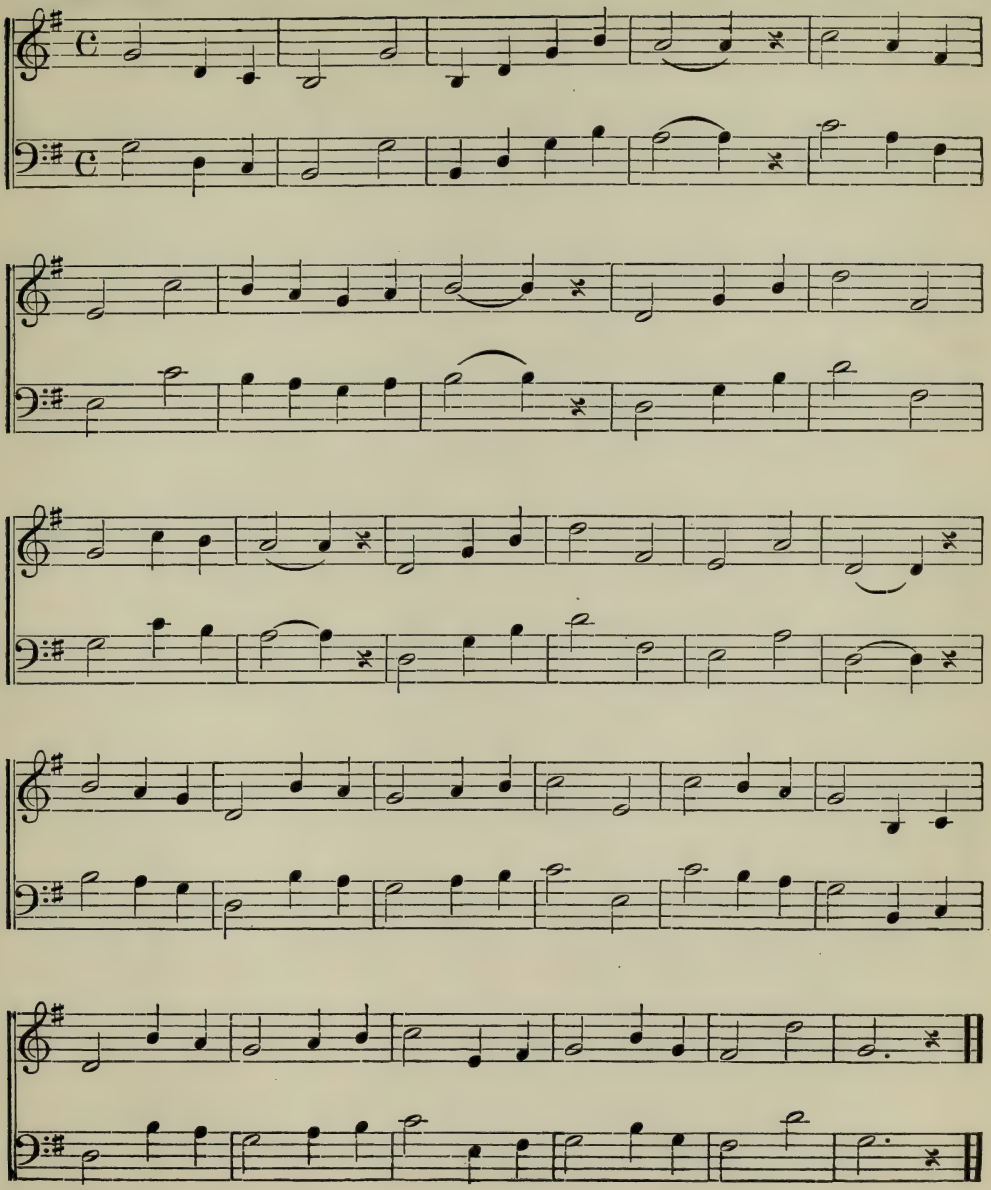




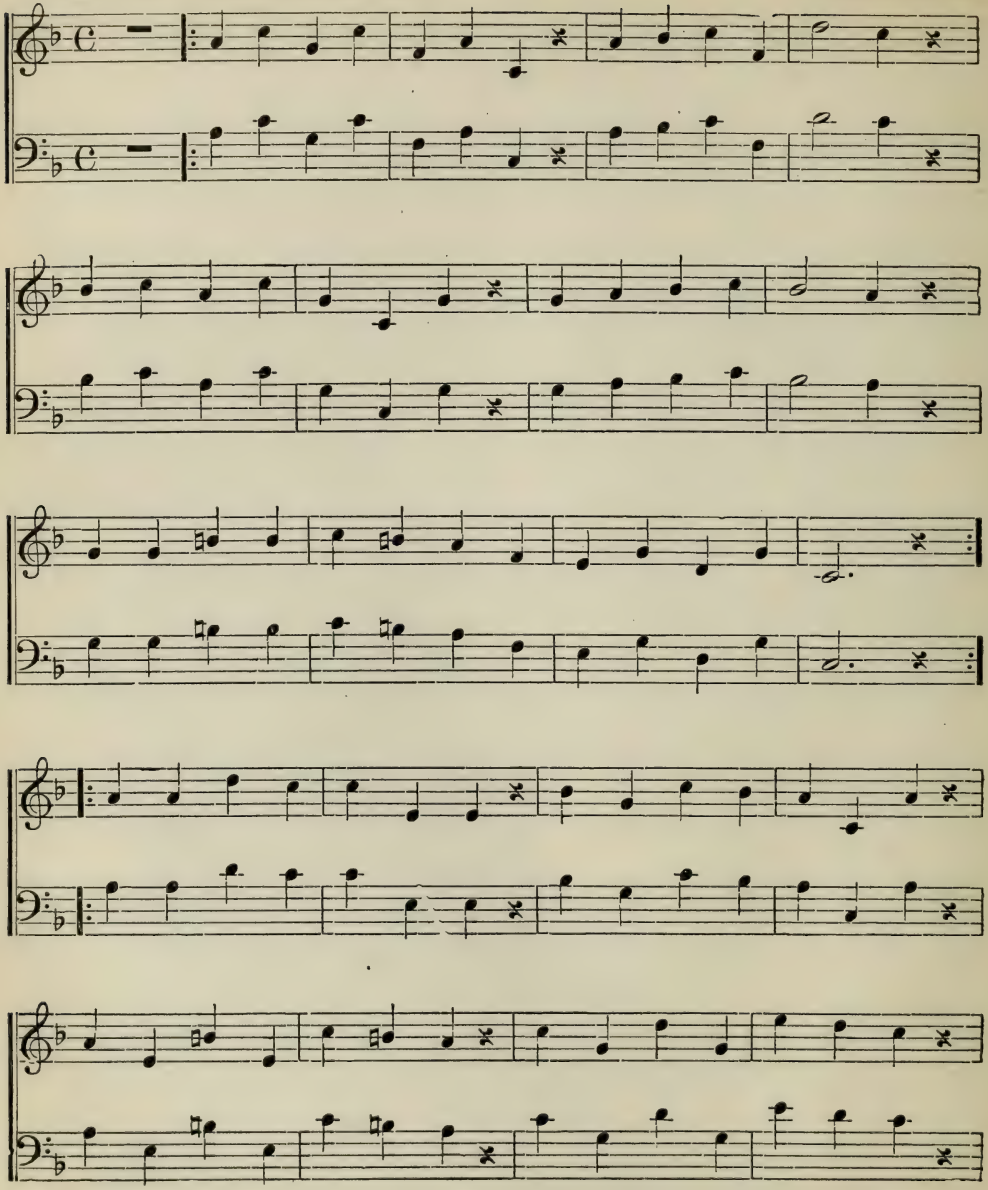
Ex. 104. DURAND.

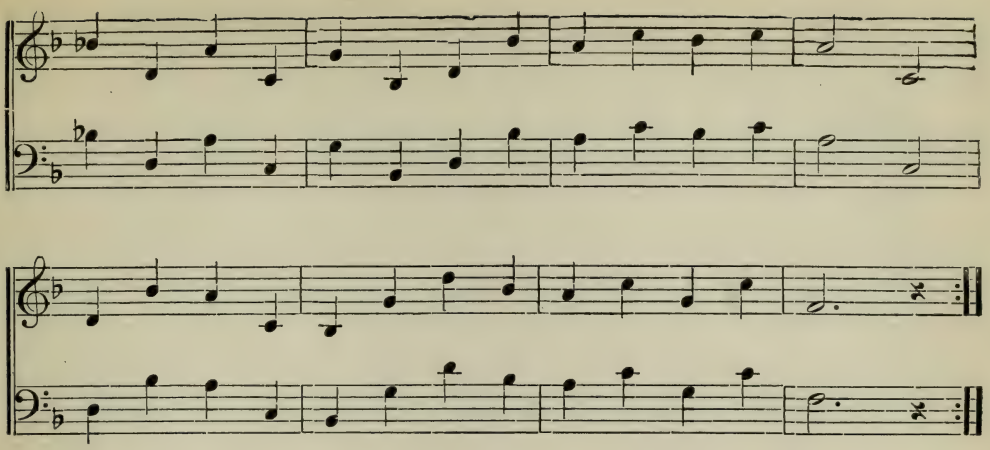


Ex. 105. DURAND. ARR.

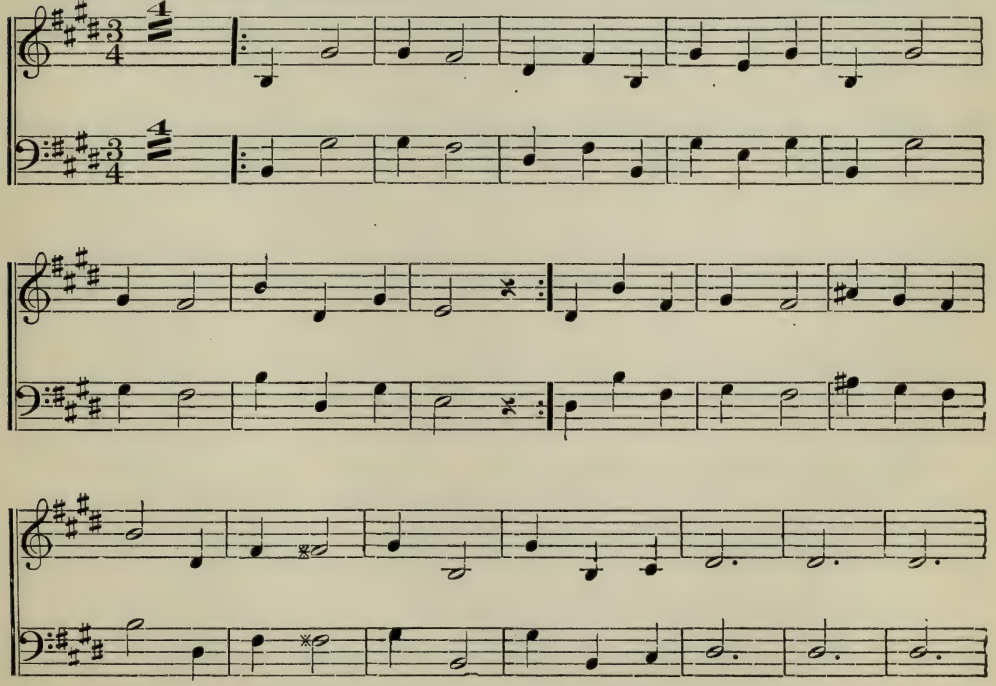


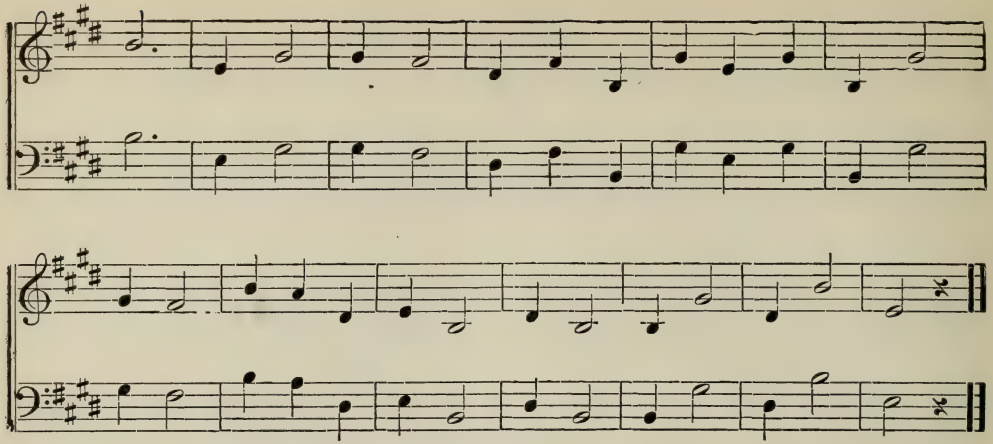
Ex. 106. (*With accompaniment.*) CONCONE. Arr.



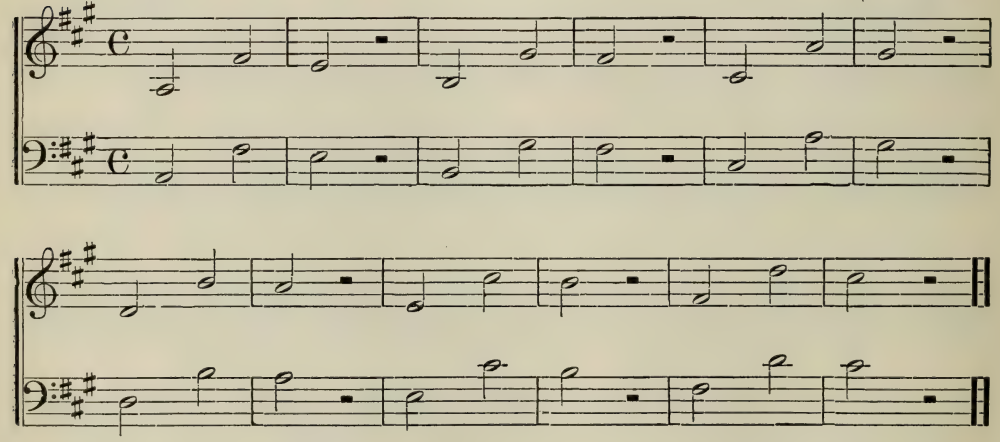


Ex. 107. (*With accompaniment.*) CONCONE. Arr.

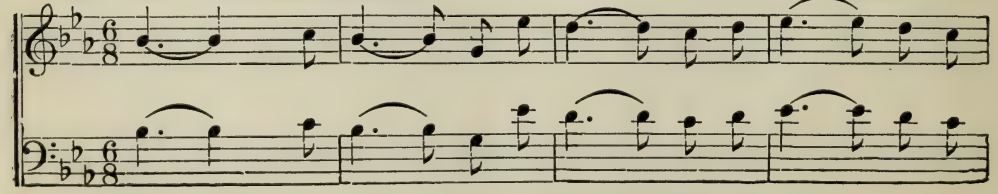


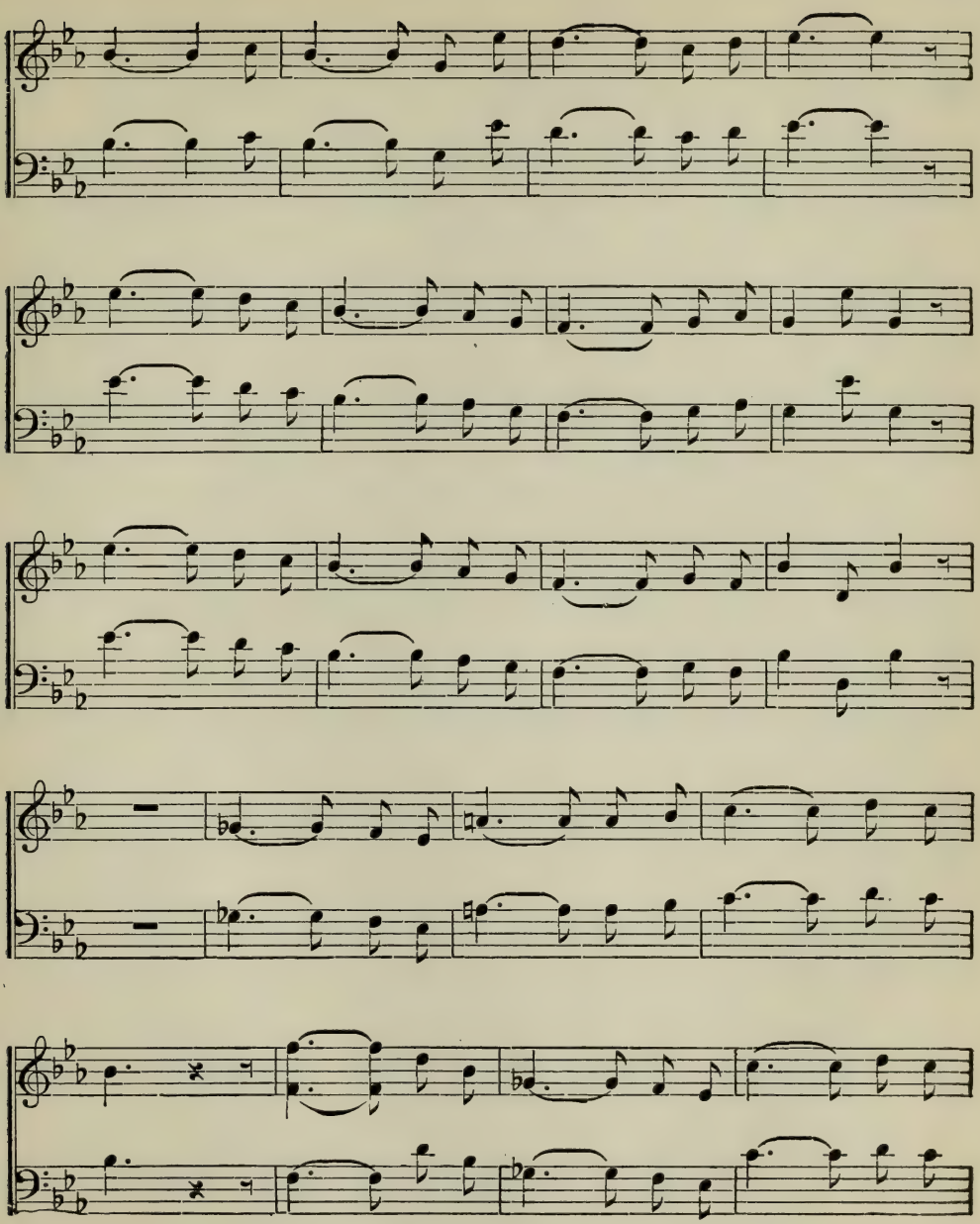


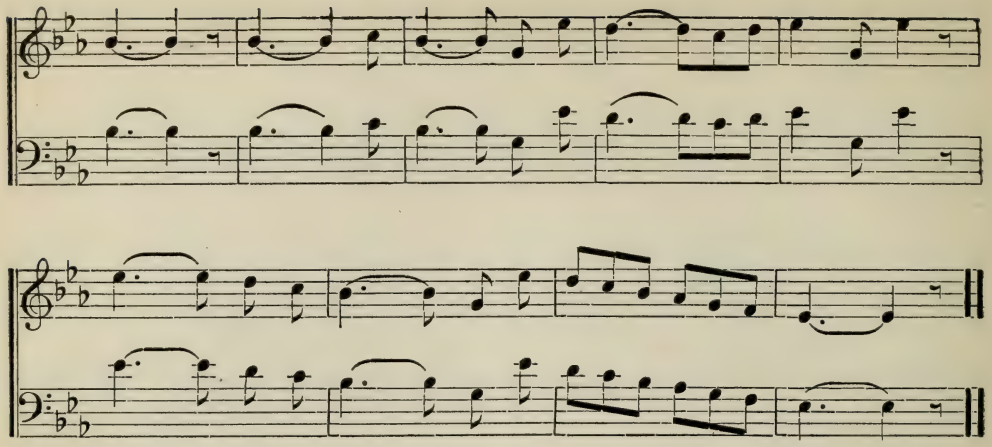
Ex. 108. ABT.



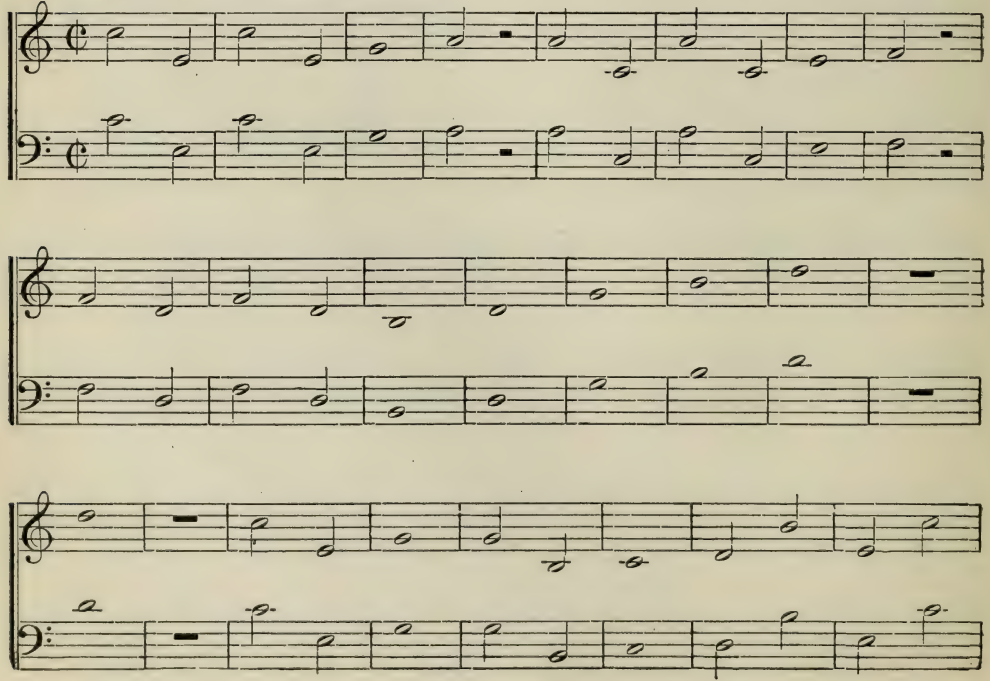
Ex. 109. (*With accompaniment.*) WEBER. Arr.

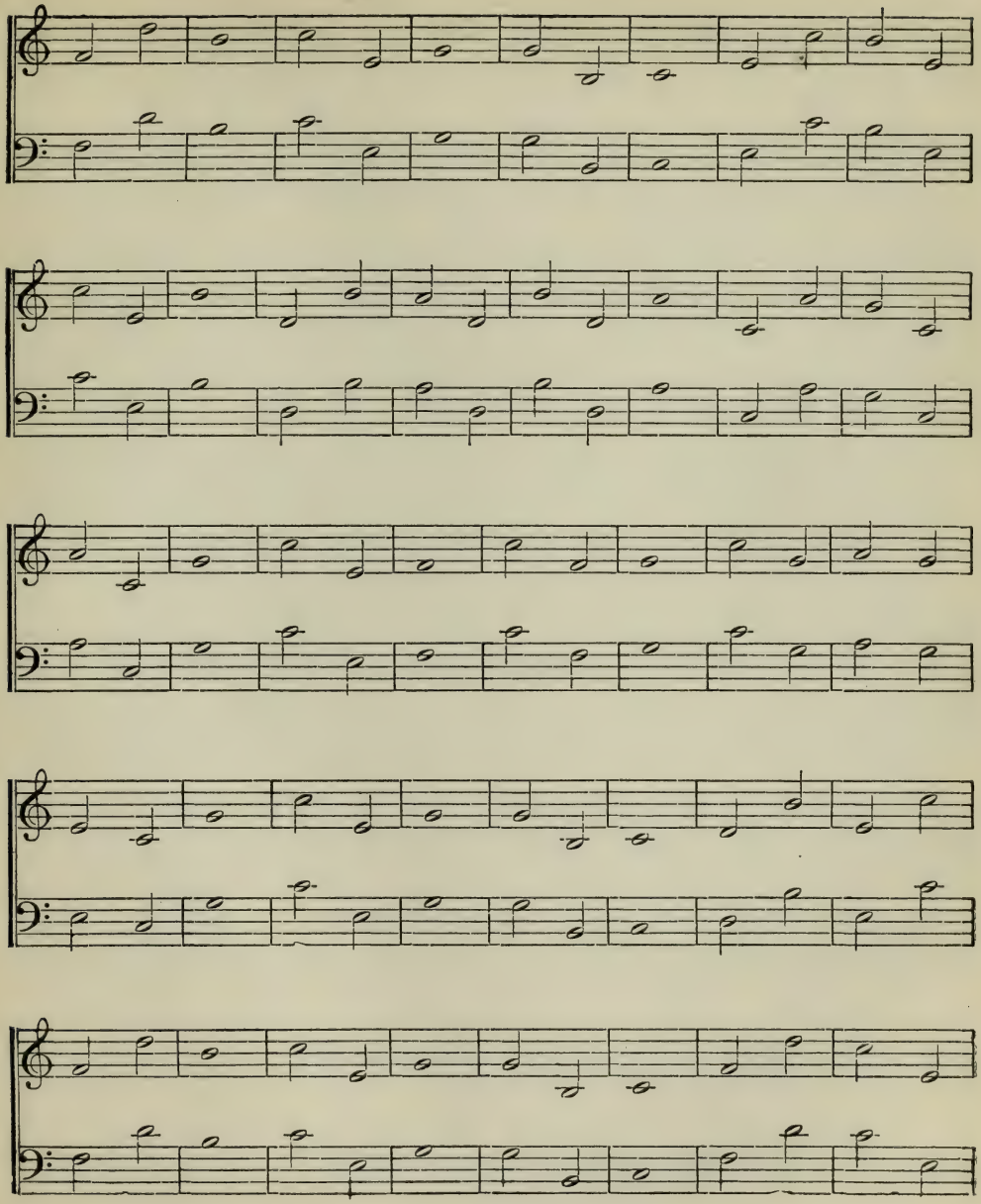


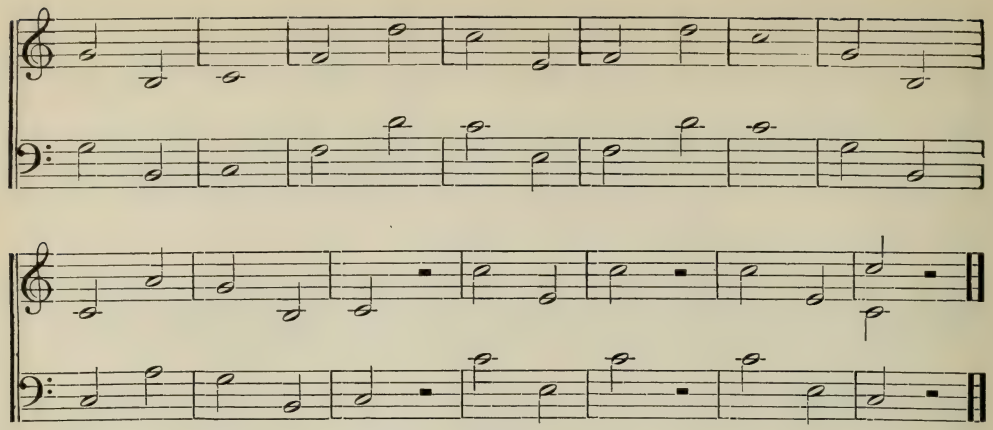




Ex. 110. (*With accompaniment.*) BATISTE.

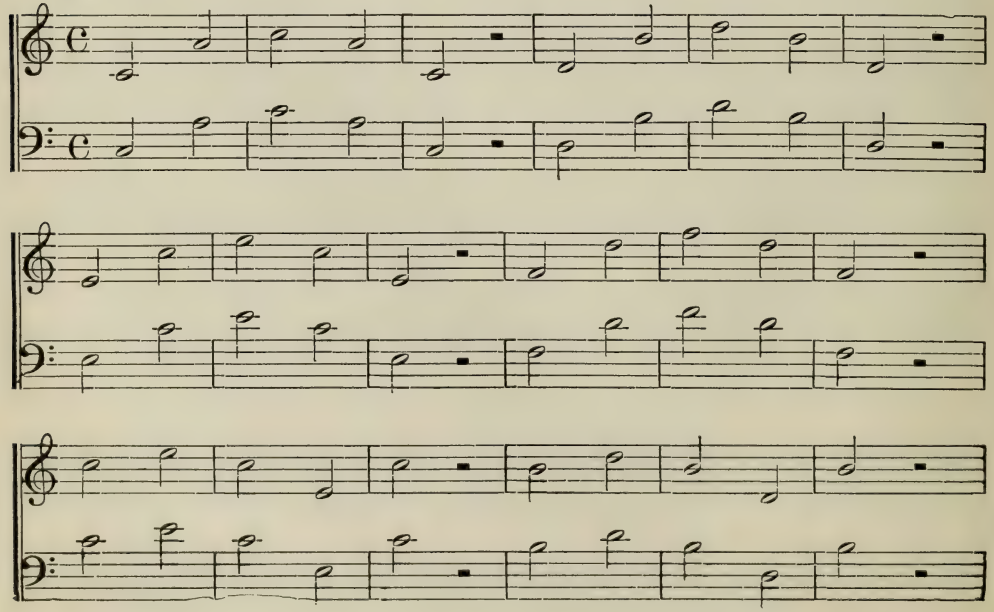


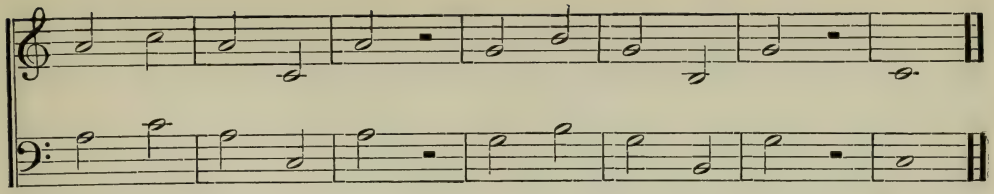




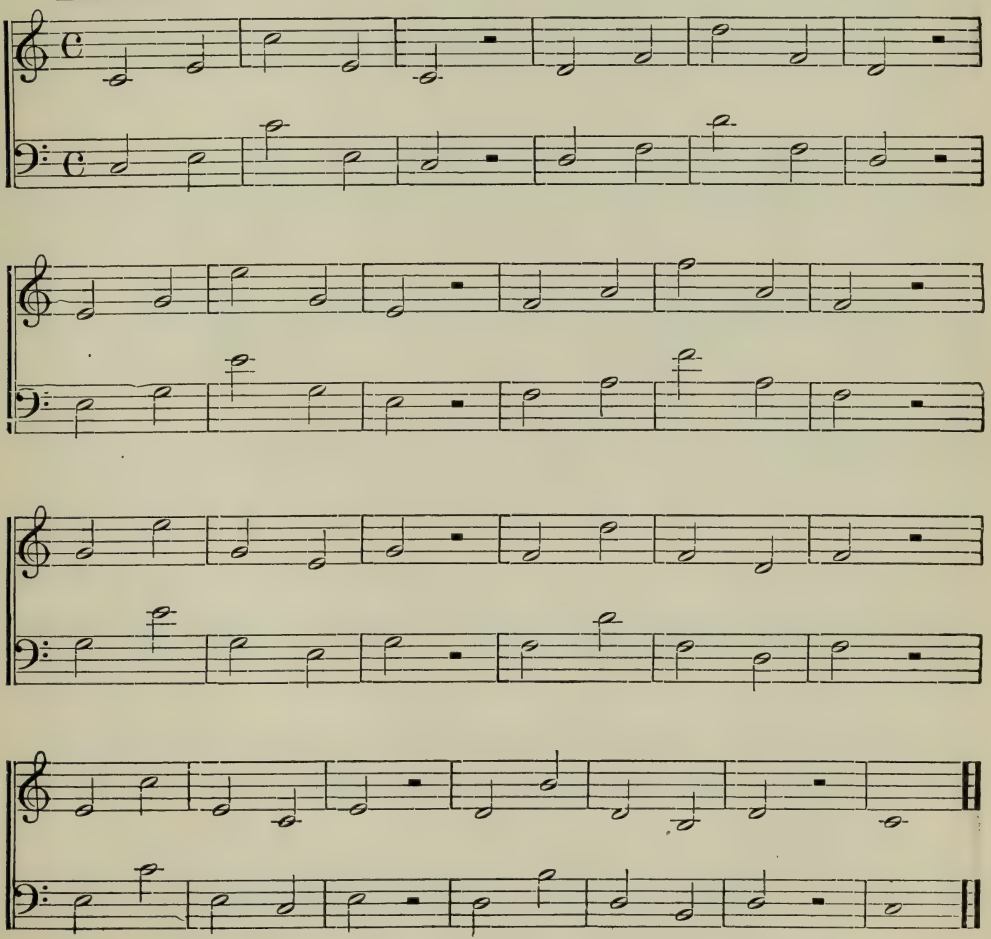
In the two following examples, (111 & 112) the inversion of the sixth is given. As will be at once seen, a third results from such inversion. These two examples should be transposed into the thirteen keys, analyzed and sung.

Ex. 111.

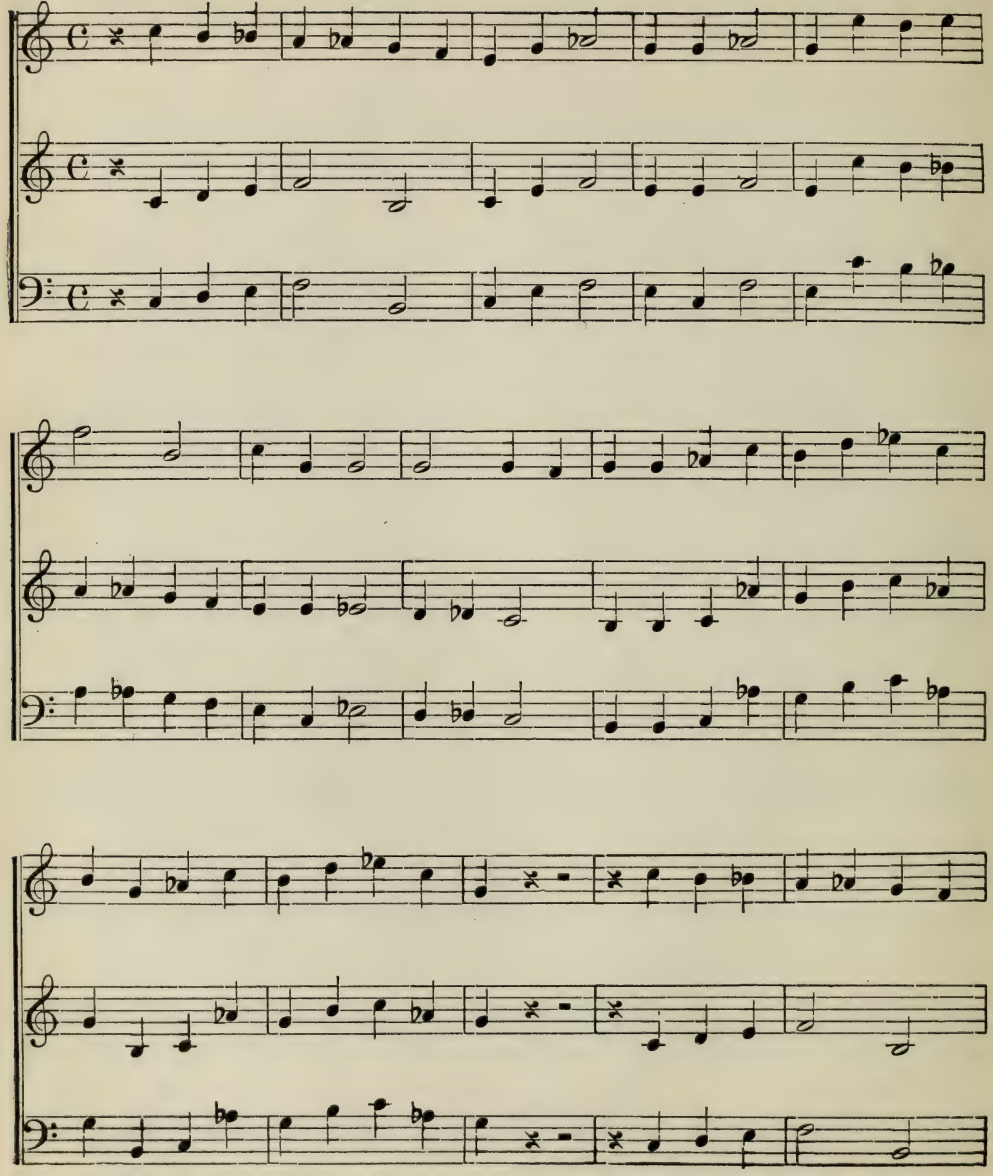


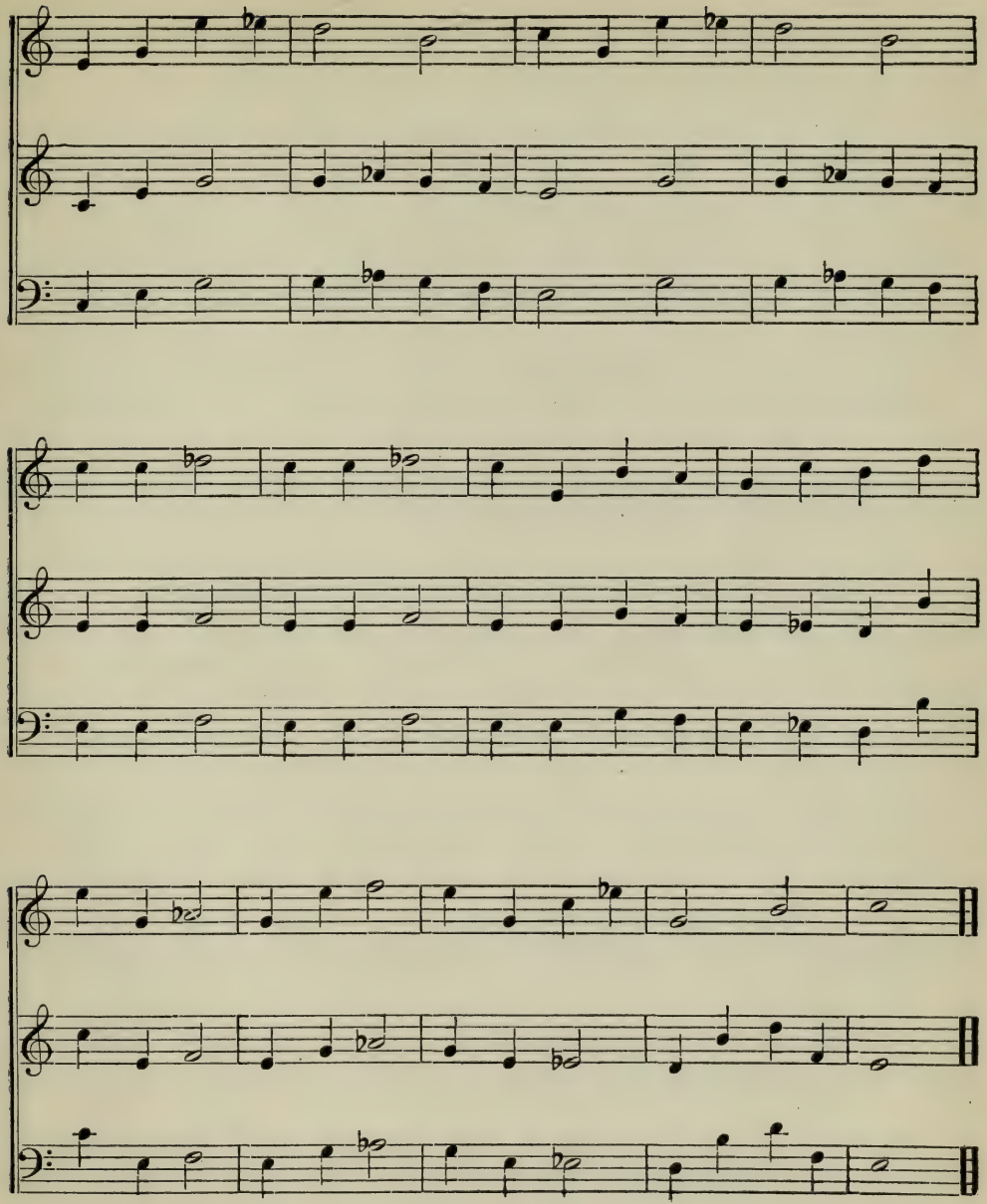


Ex. 112.

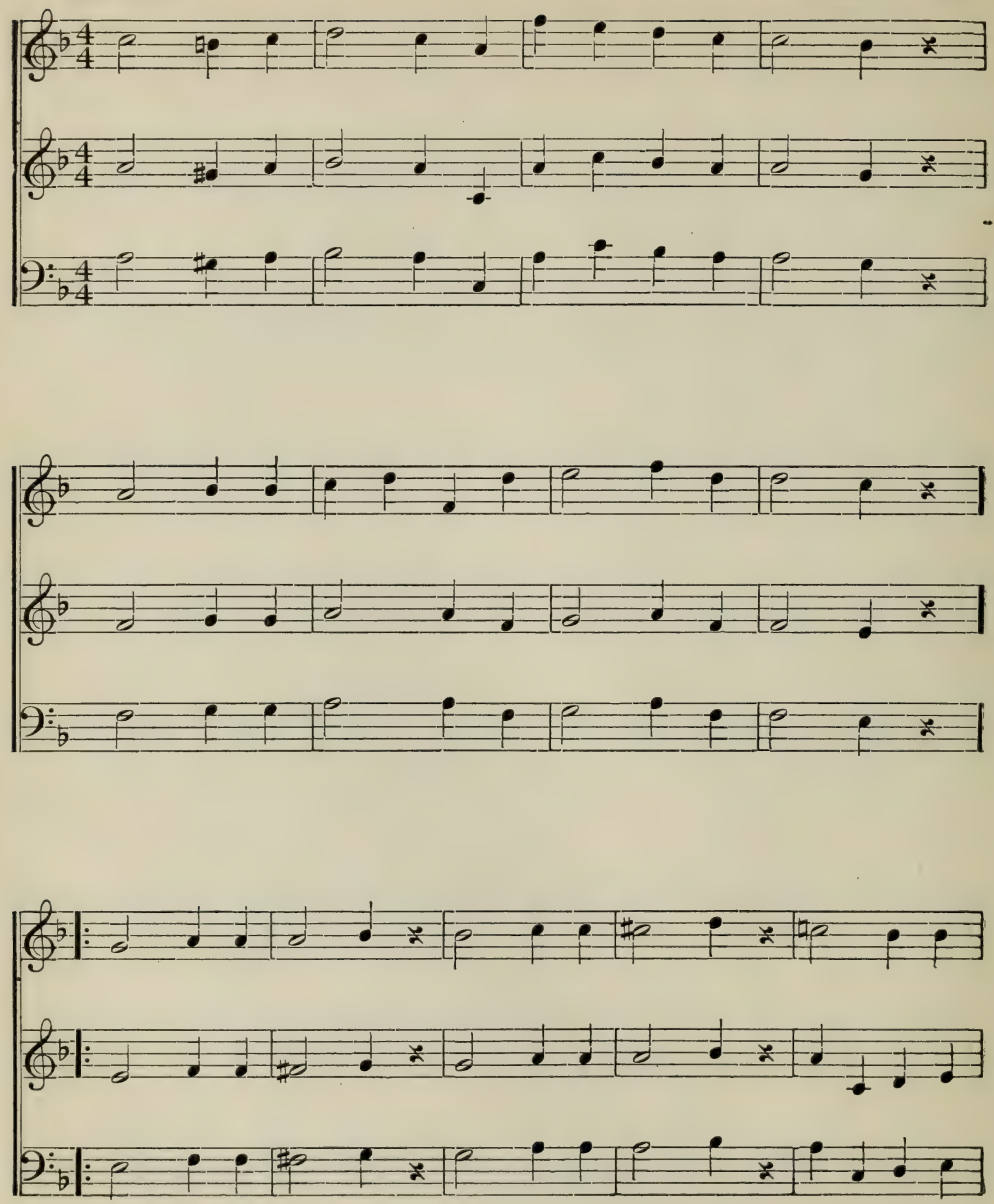


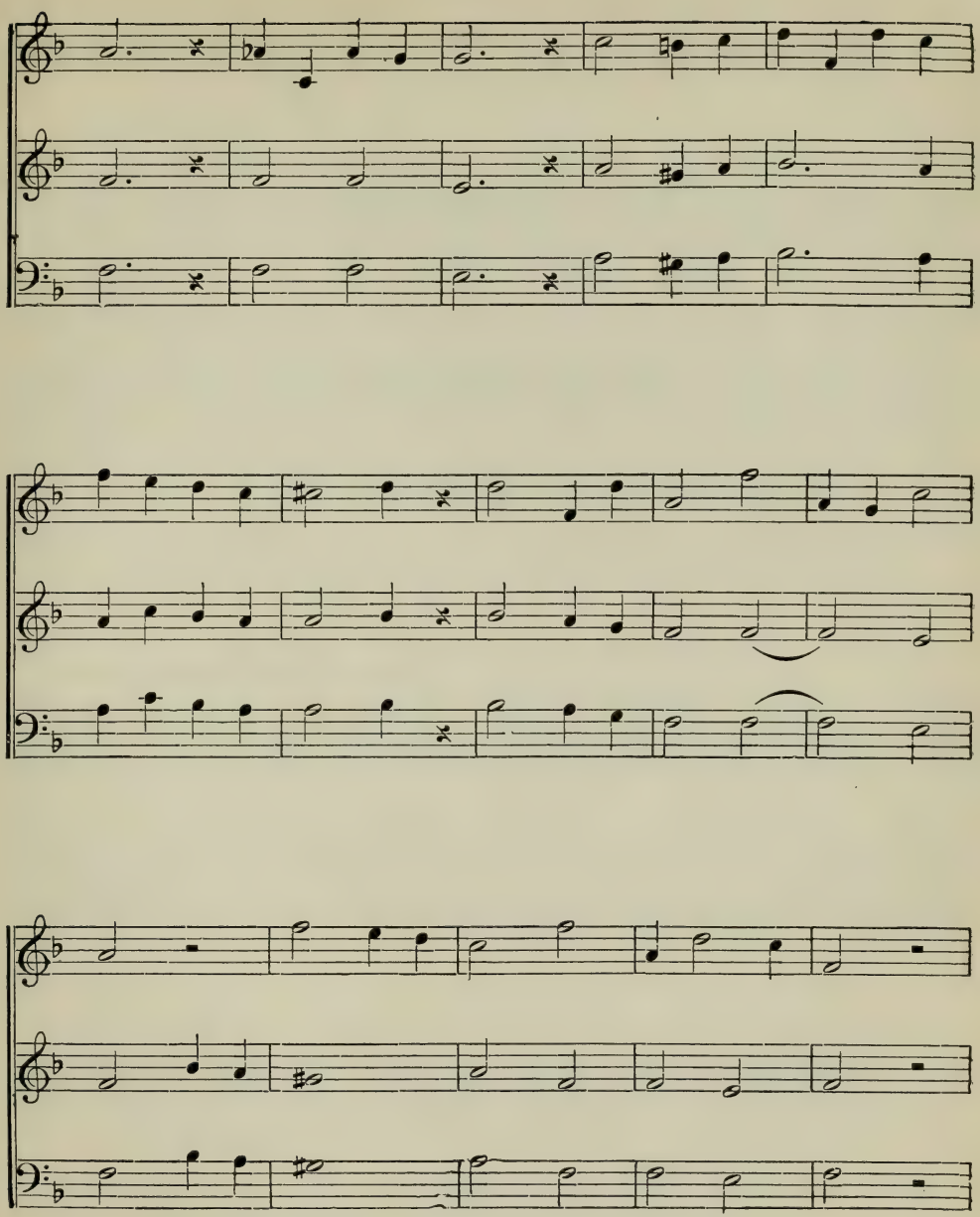
Ex. 113. CARULLI. ART.

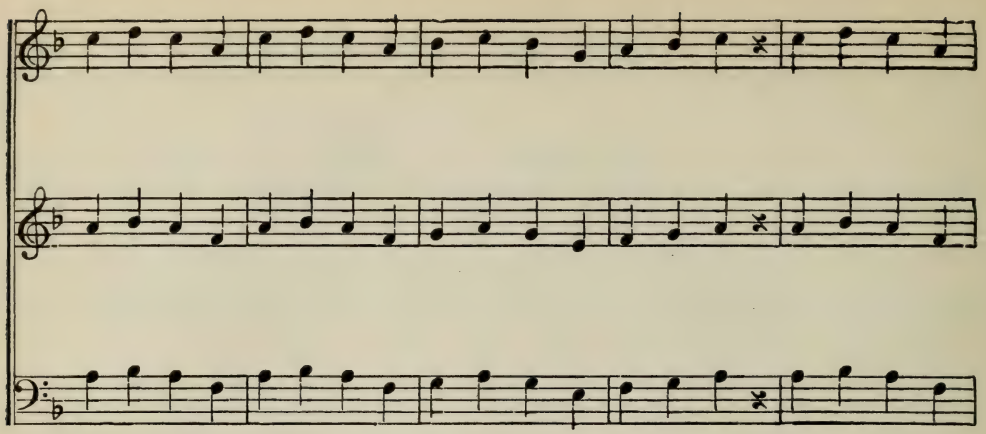


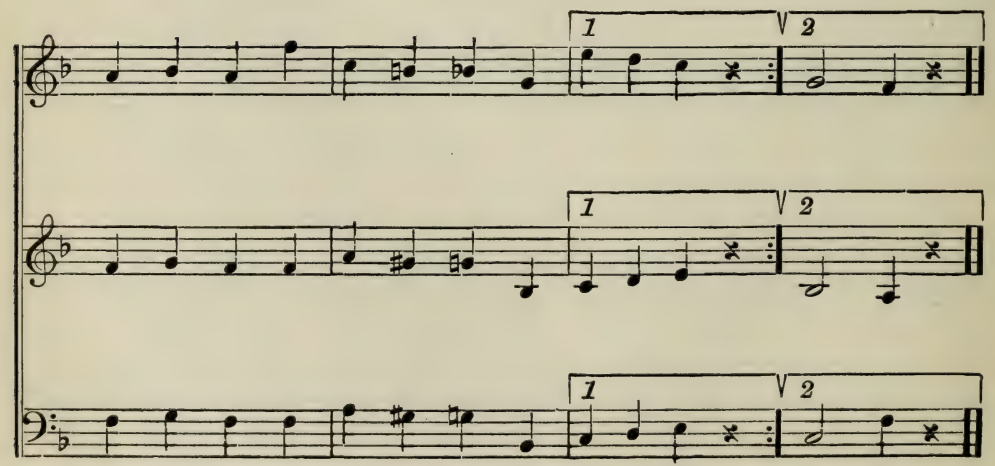


Ex. 114. LEMOINE. ARR.





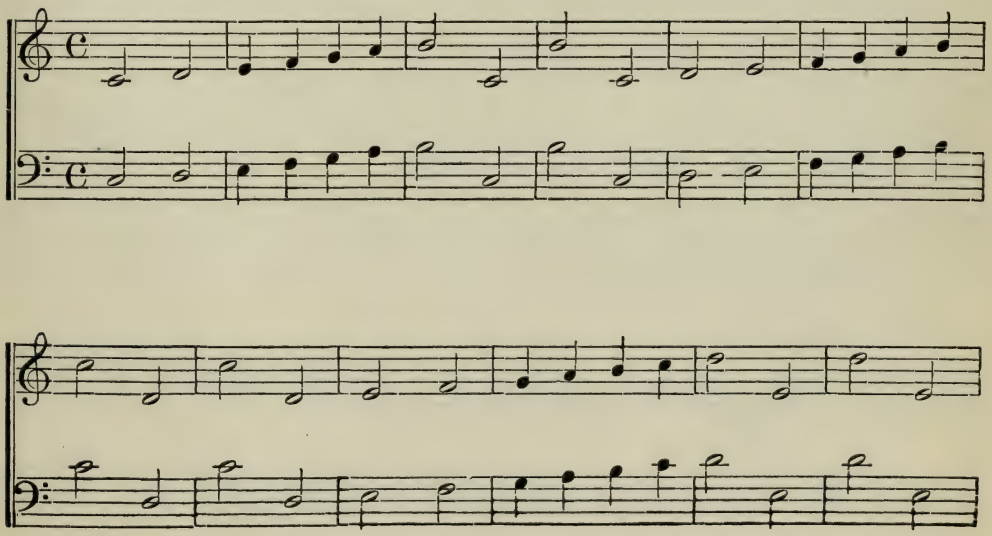


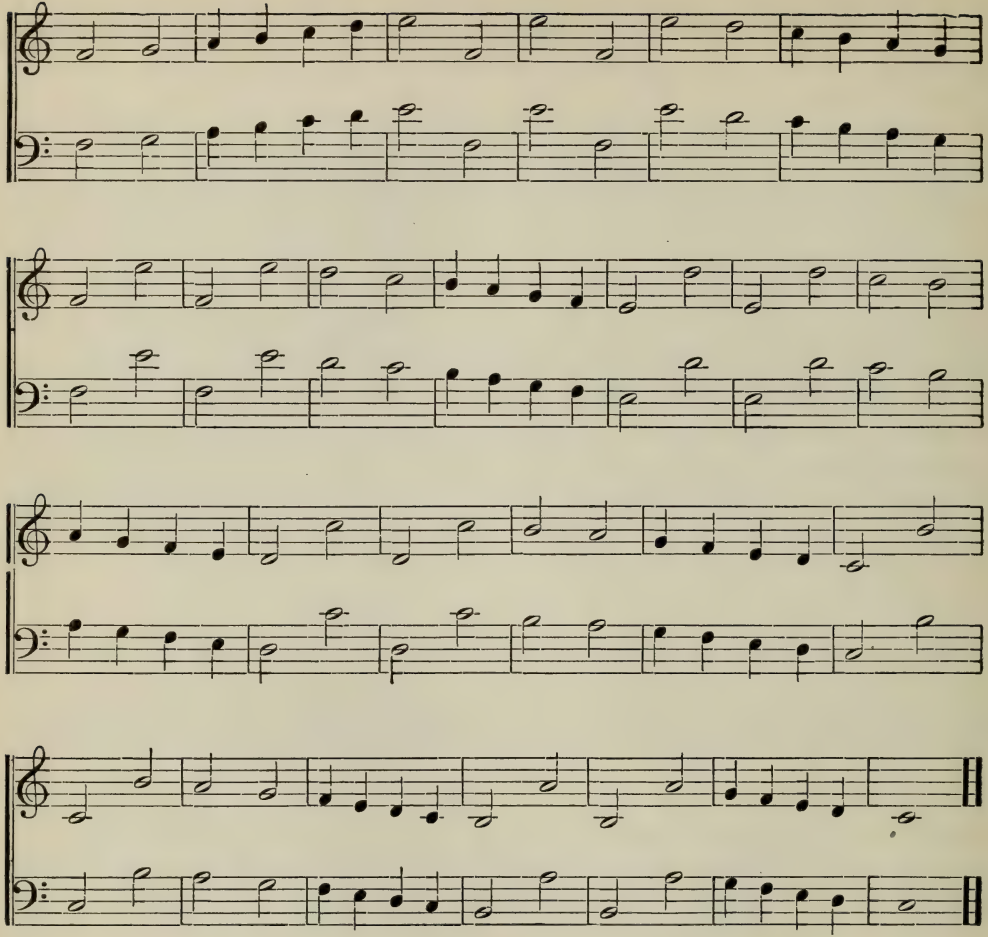

1
2
1
2
1
2

SEVENTHS.

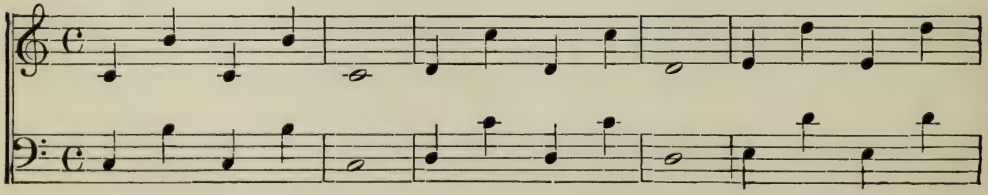
There are two varieties of this interval found in the major scale, namely, major sevenths and minor sevenths. The former includes five major seconds and one minor second; the latter four major and two minor seconds. There are two major sevenths and five minor sevenths in the major scale. Sevenths inverted will become seconds, and it will aid the student in recognizing the two kinds of sevenths, when they are presented to the eye, to remember that major sevenths when inverted become minor seconds; minor sevenths inverted become major seconds; See Exercises 122 and 123. For memory aids use 1 up to 7: 7 down to 1 for major sevenths, 5 up to 4: 4 down to 5 for minor sevenths. Sevenths founded on the fifth degree of the scale are called dominant (ruling) sevenths because they decide the key. See Exercise 125 which contains several illustrations of the dominant seventh including the notes which form the dominant seventh chord. Each of the examples under sevenths should be carefully analyzed and marked before singing.

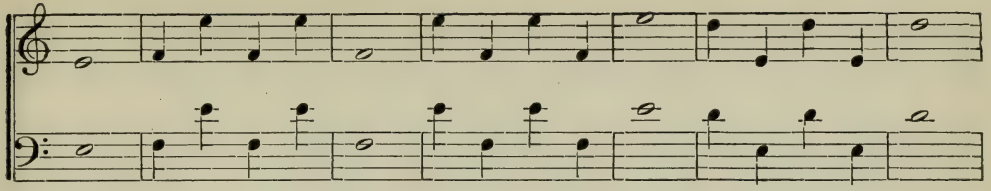
Ex. 115.

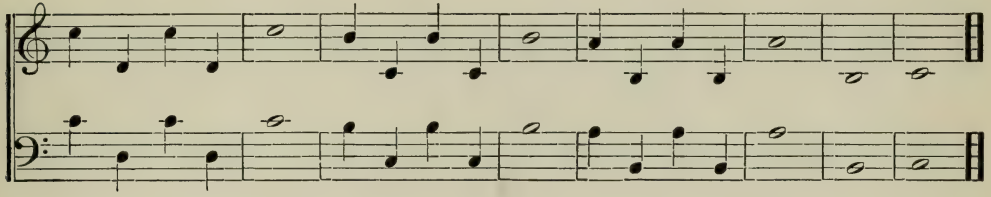




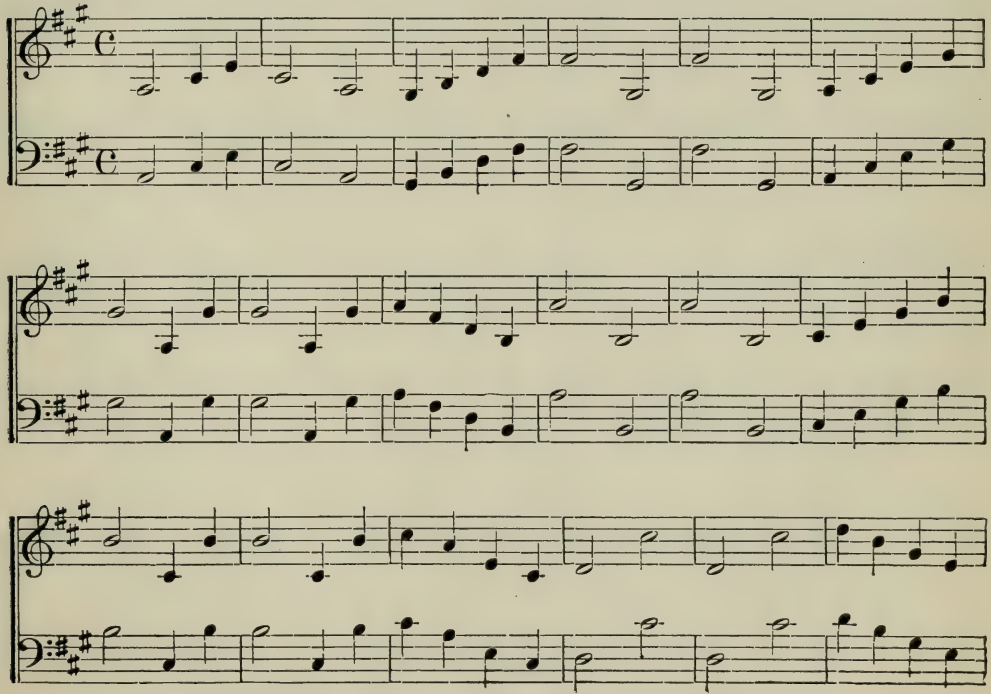
Ex. 116.

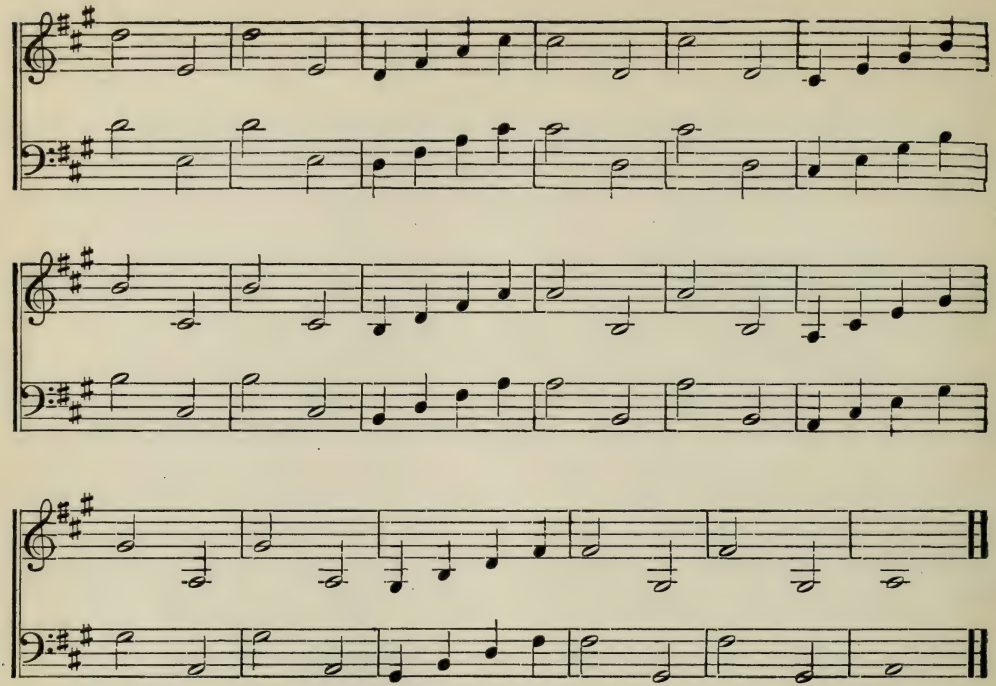




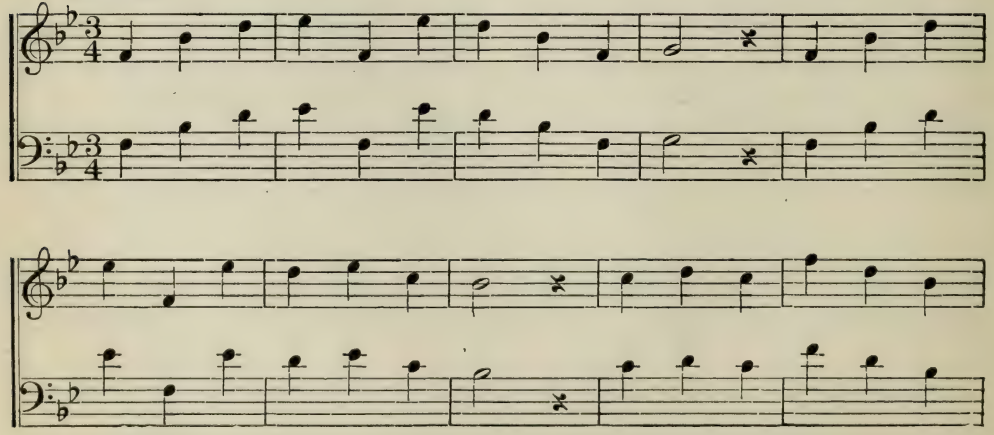


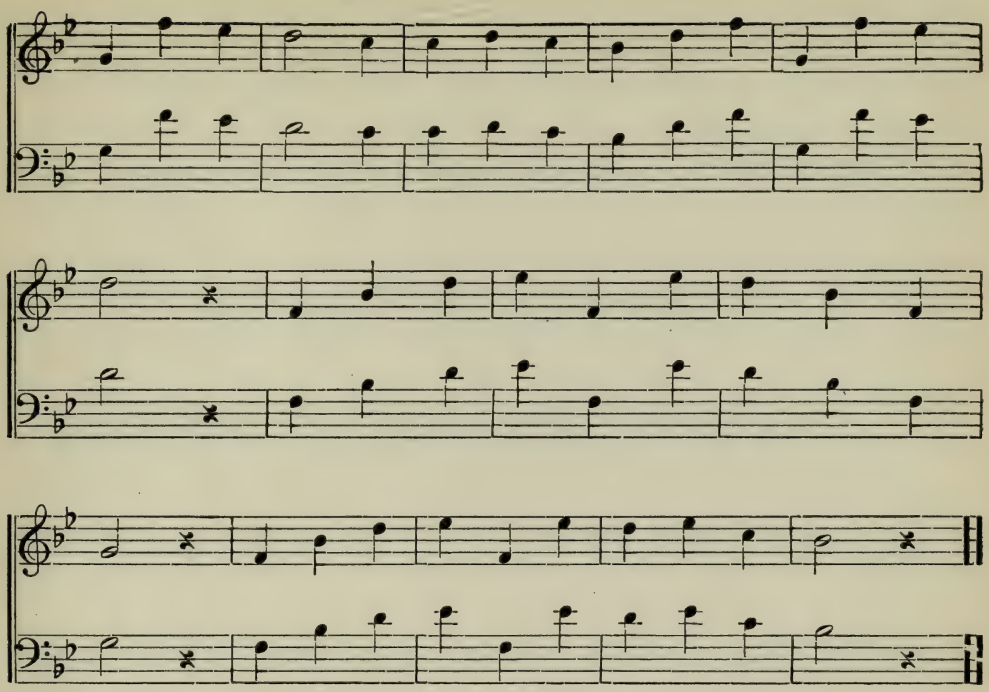
Ex. 117.



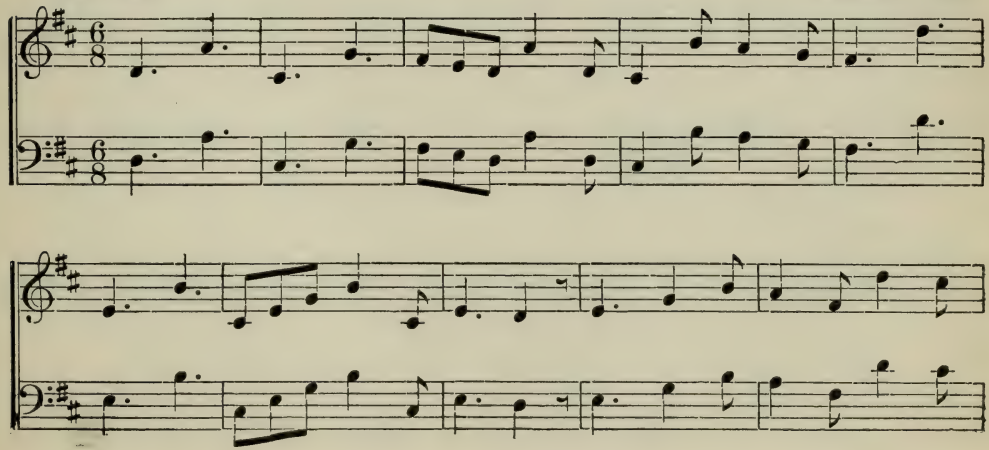


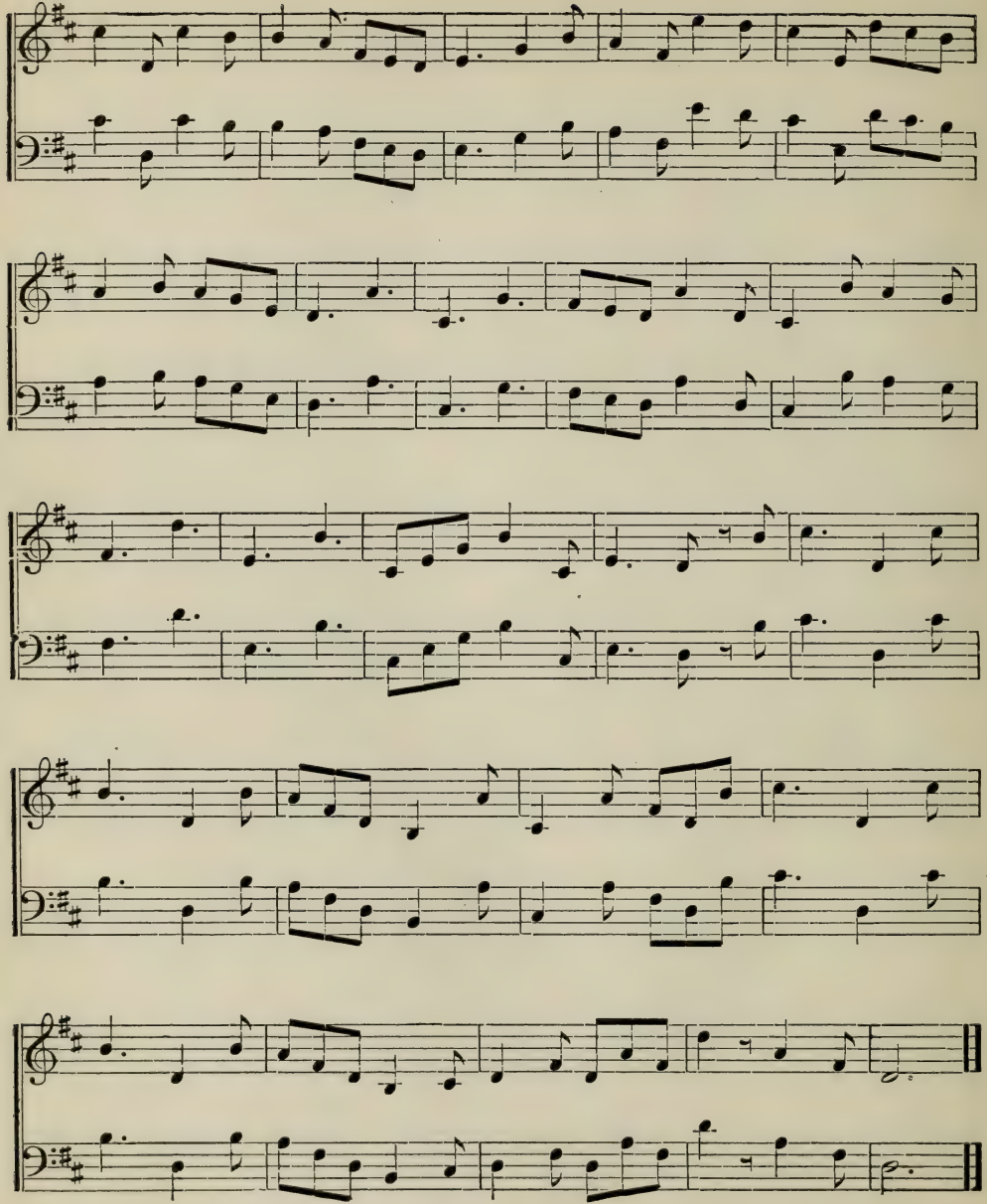
Ex. 118.



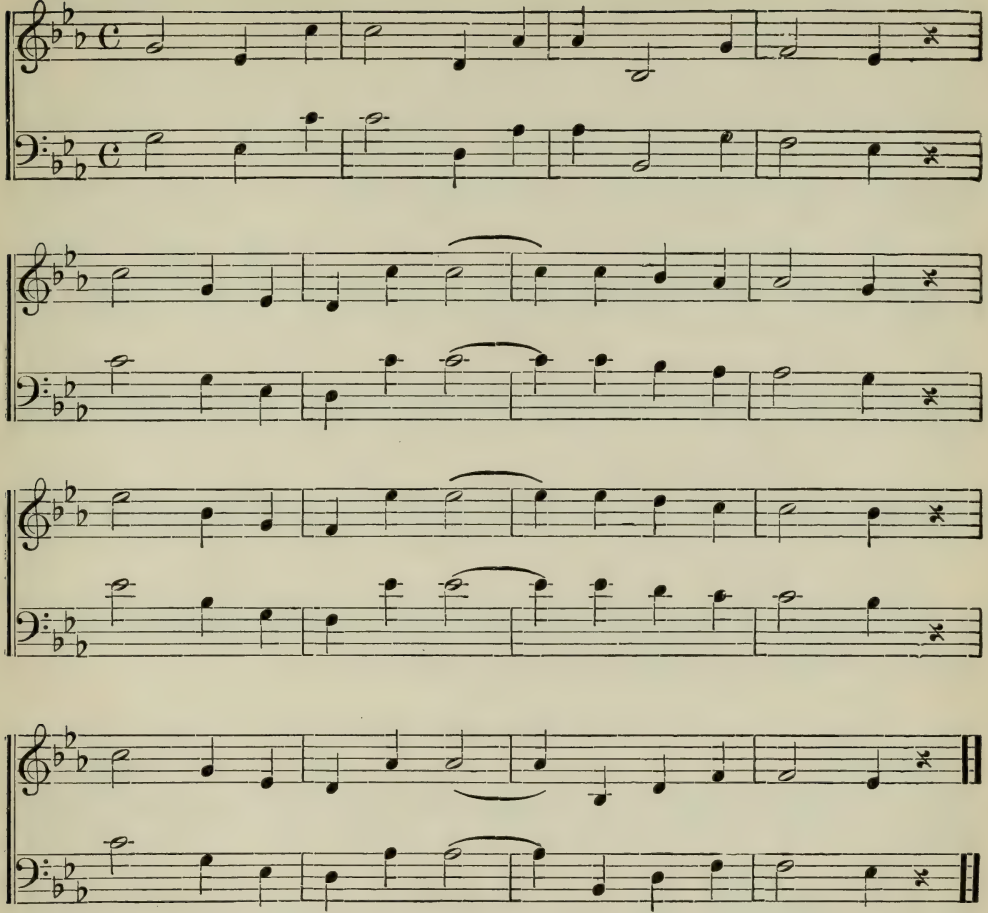


Ex. 119. DURAND. Arr.

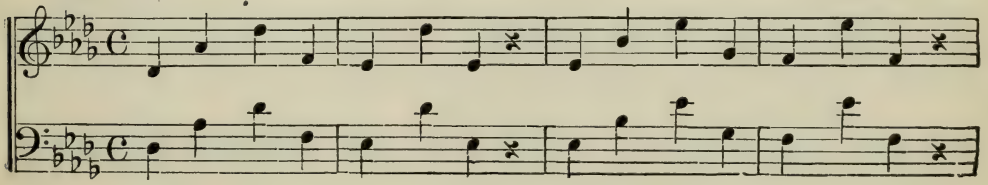


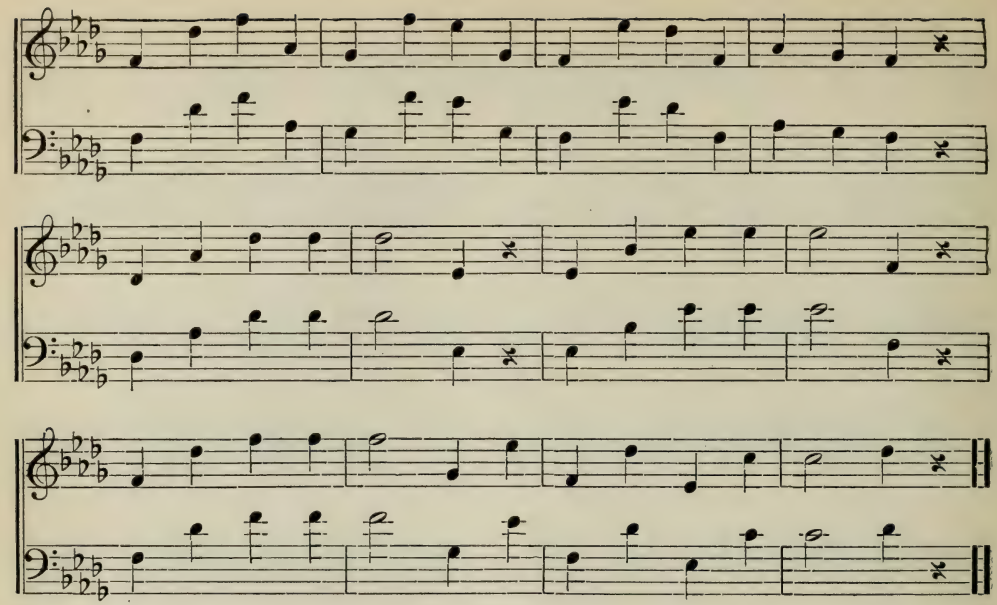


Ex. 120. DURAND. ARR.



Ex. 121. DURAND. ARR.

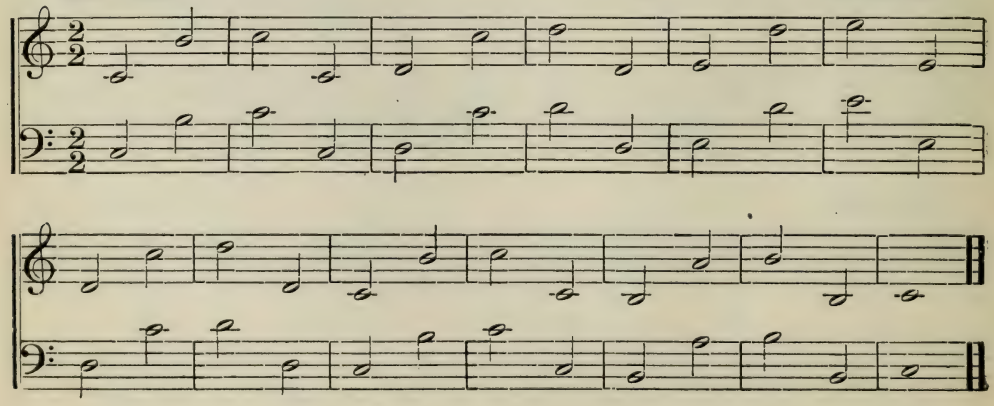




Examples 122, 123, 124 are not to be sung until after octaves have been studied, but are to be analyzed and marked in order to aid the student in quickly deciding which kind of seventh is presented.

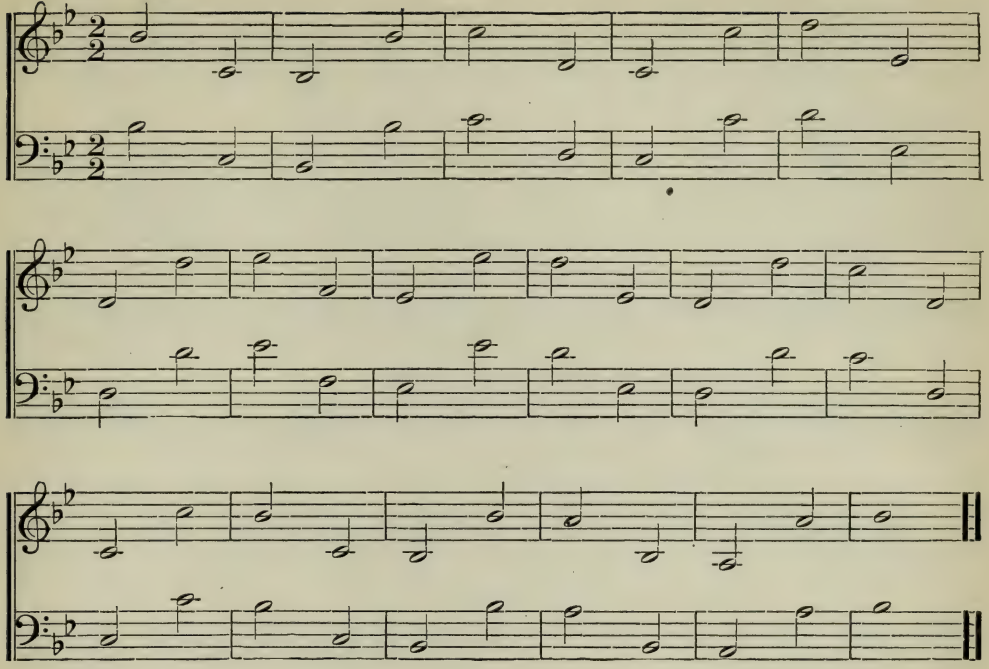
INVERTED SEVENTHS.

Ex. 122. WÜLLNER.



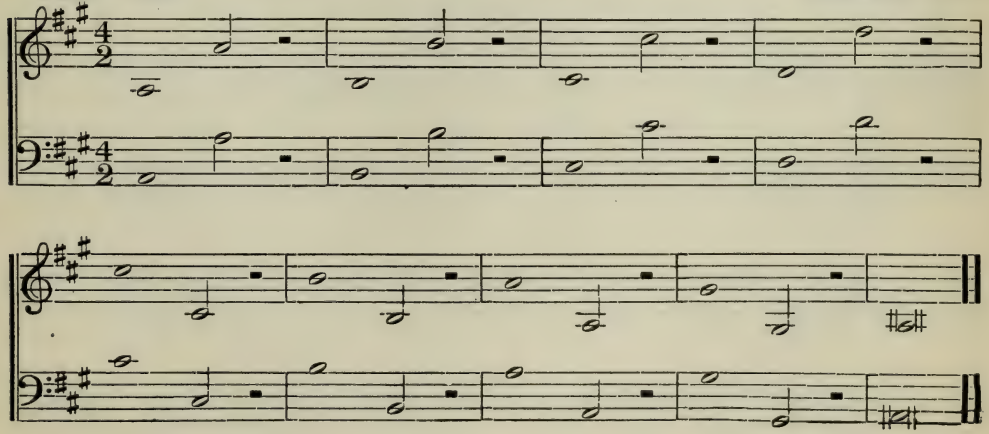
Ex. 123.

WÜLLNER. Arr.



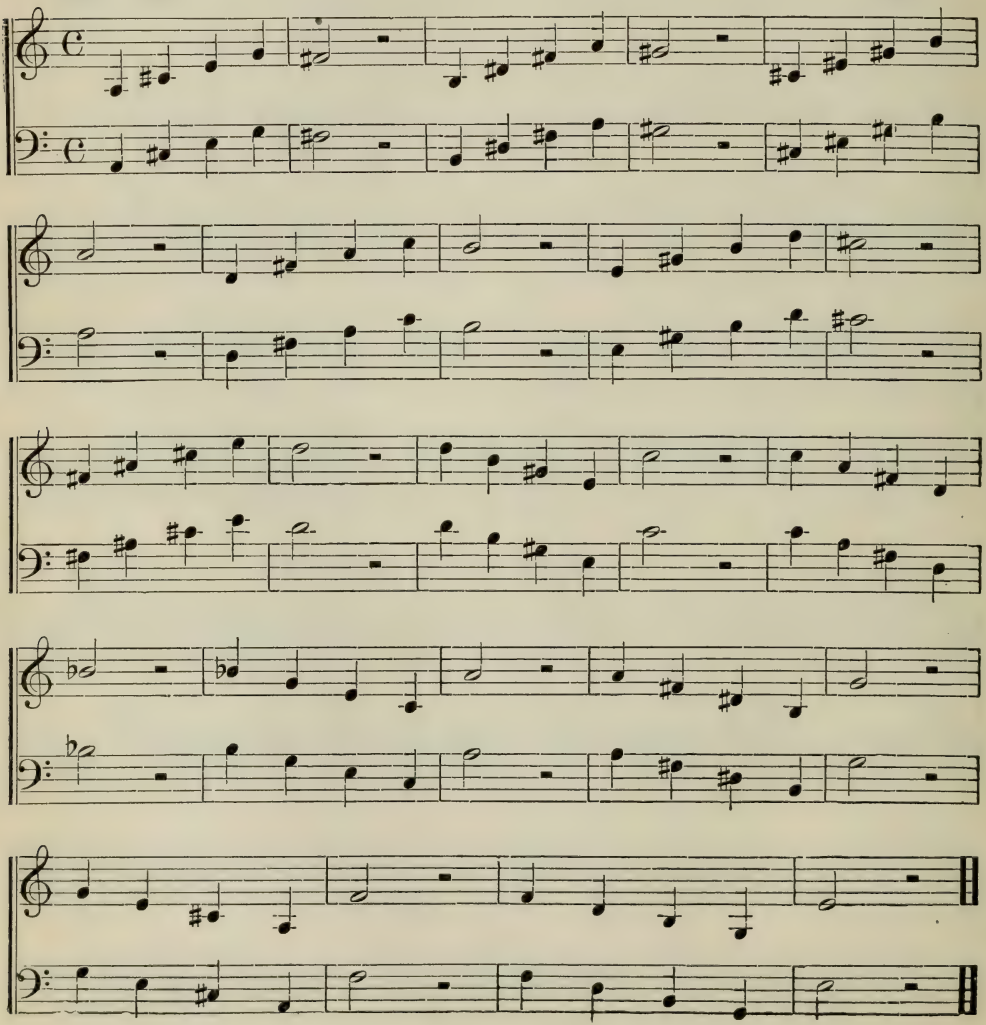
Ex. 124.

WÜLLNER. Arr.

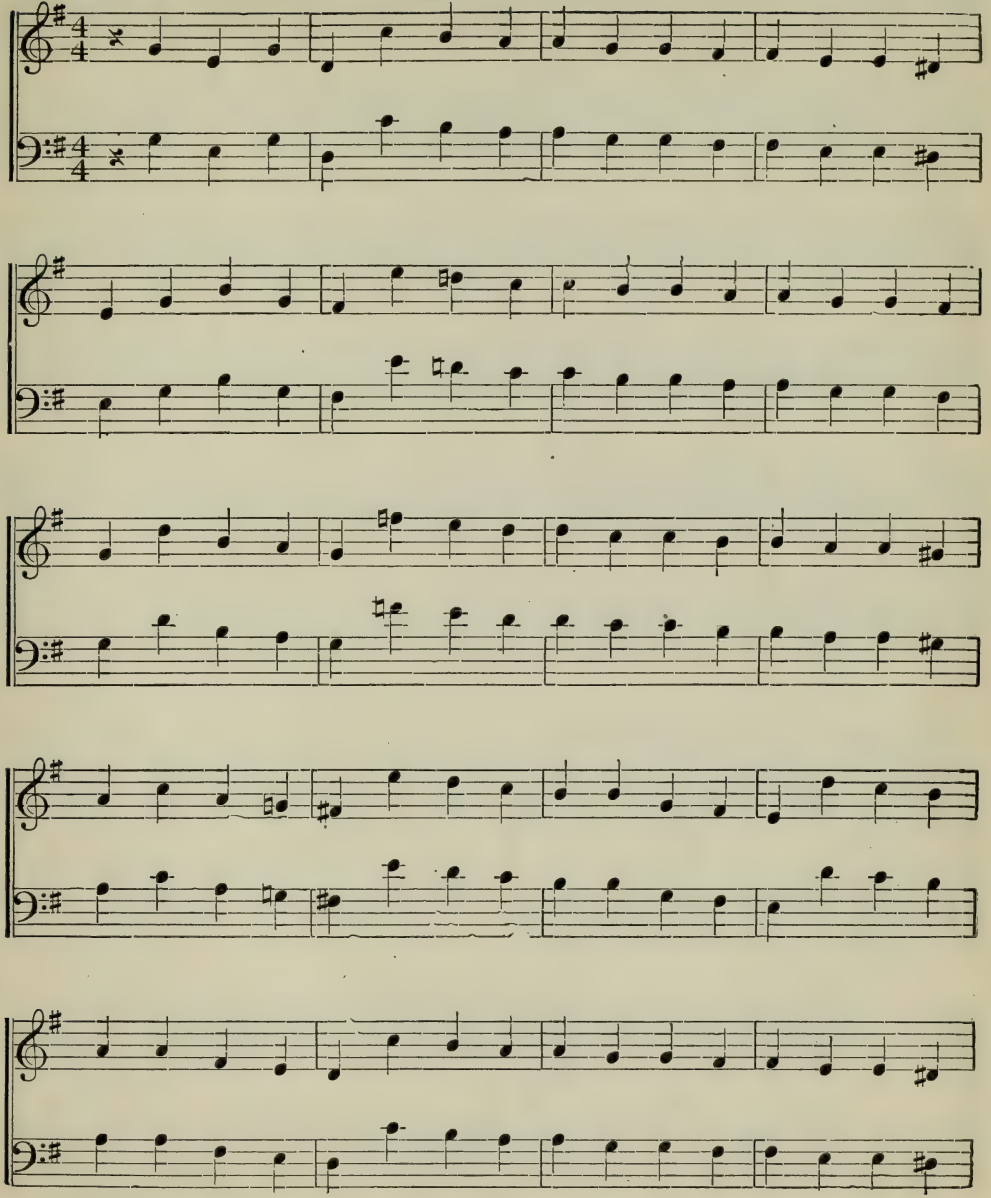


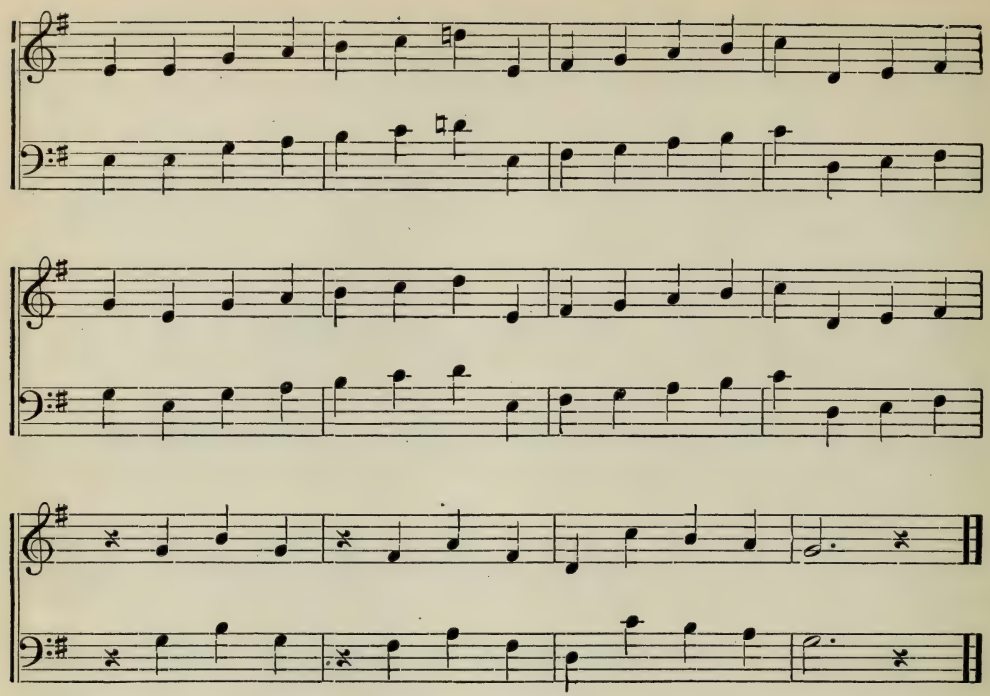
In the following exercise will be found several illustrations of the **dominant seventh chord.** The student should decide what is the key indicated in every other measure and to specially notice the notes which lead up to each key. In measures 6, 12, 14, 16, 20 and 22 the keys will be found to be minor keys, not major.

Ex. 125. ABT.

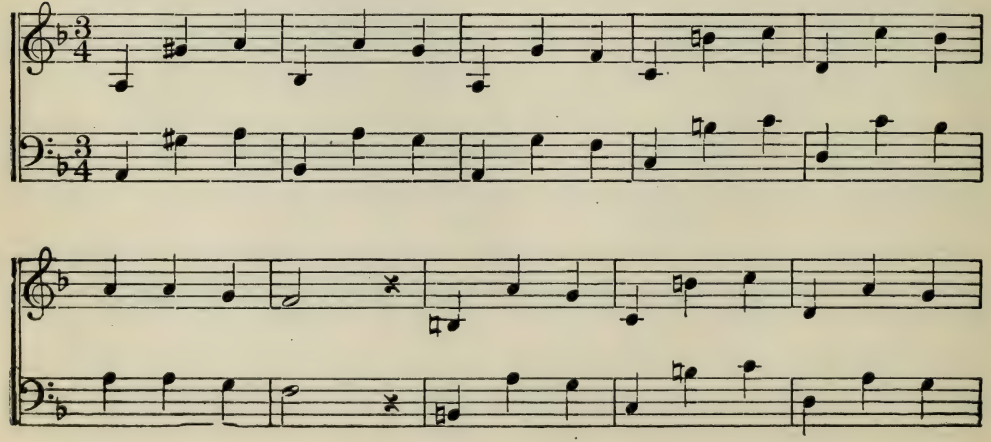


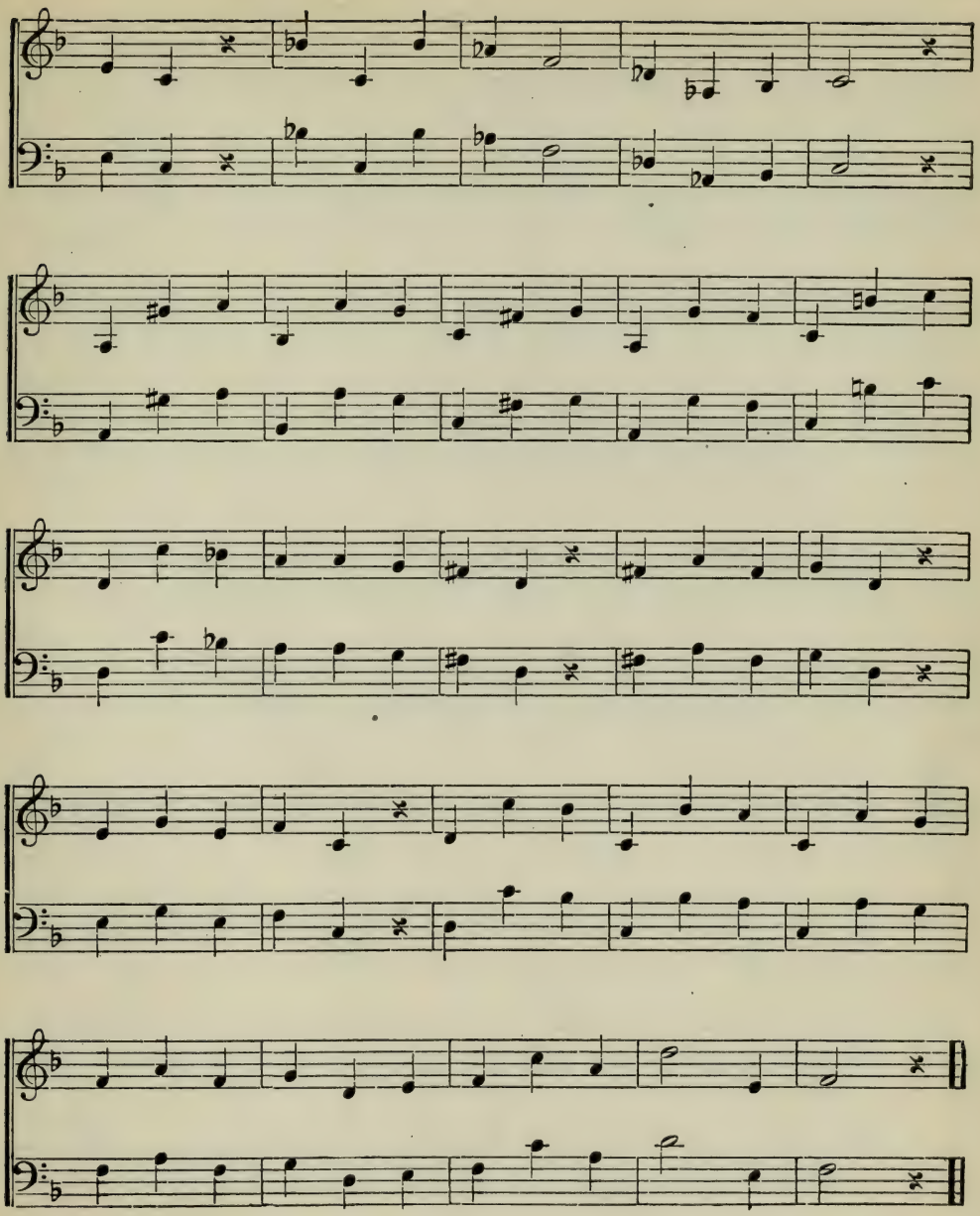
Ex. 126. DURAND. ART.





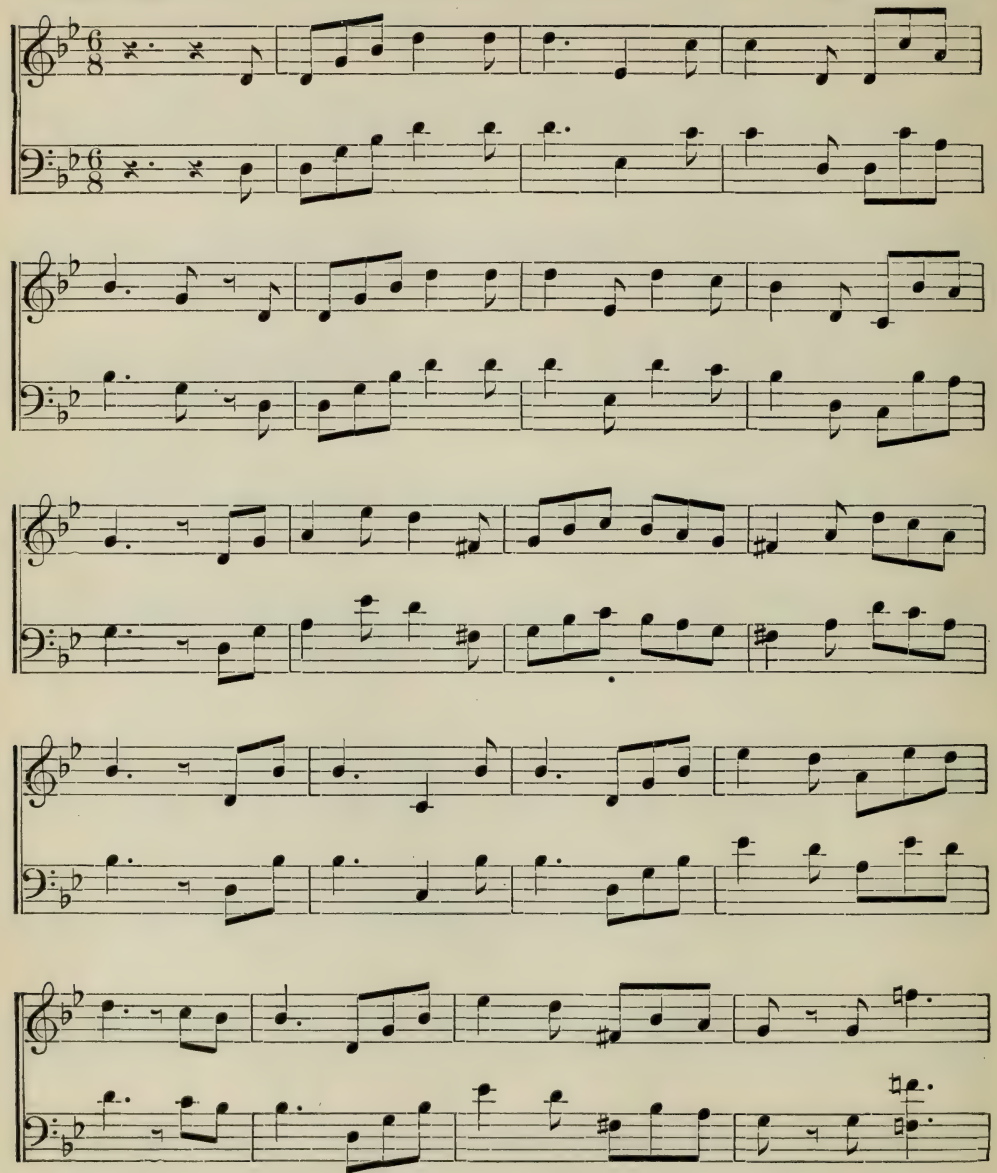
Ex. 127. (*With accompaniment.*) NAVA. Arr.

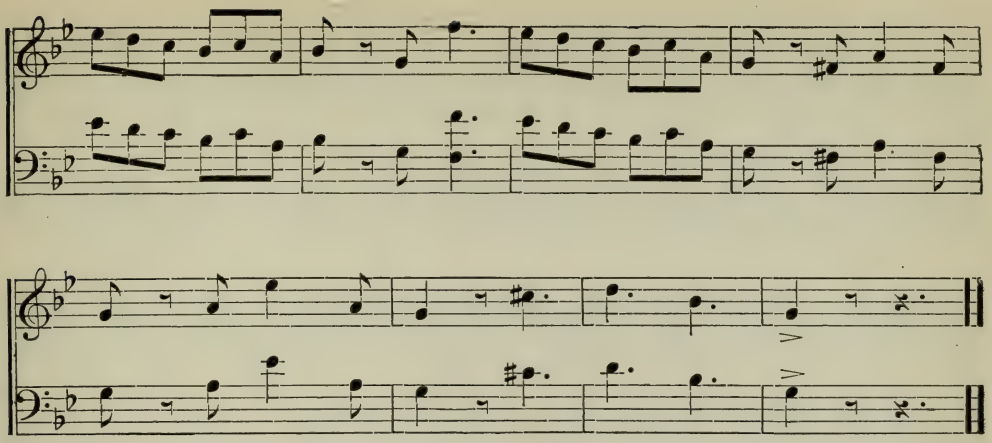




Ex. 128.

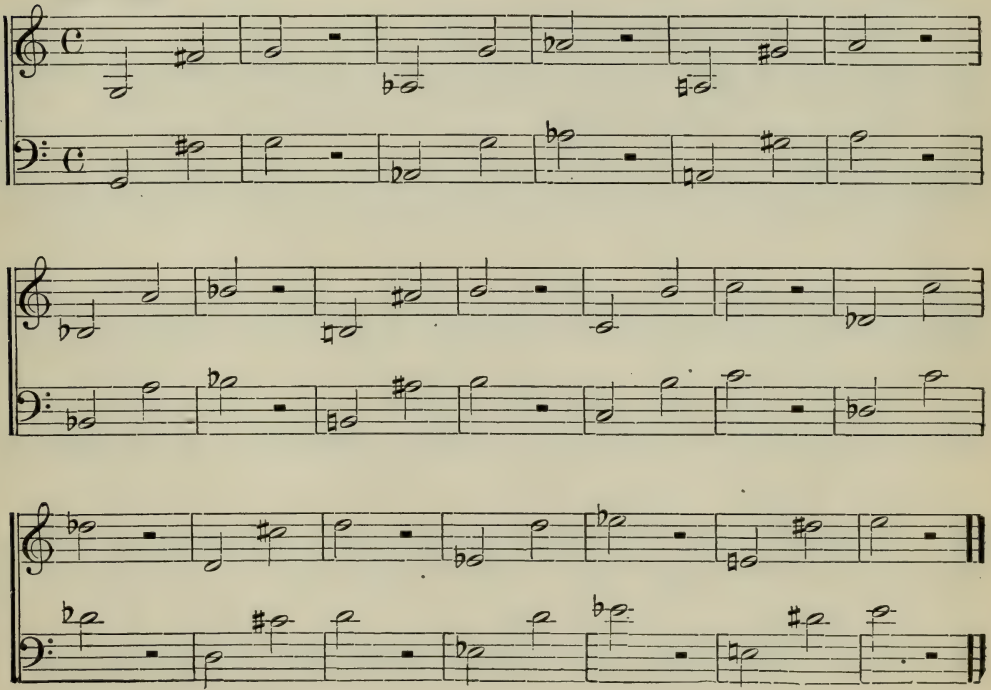
DURAND. Arr.



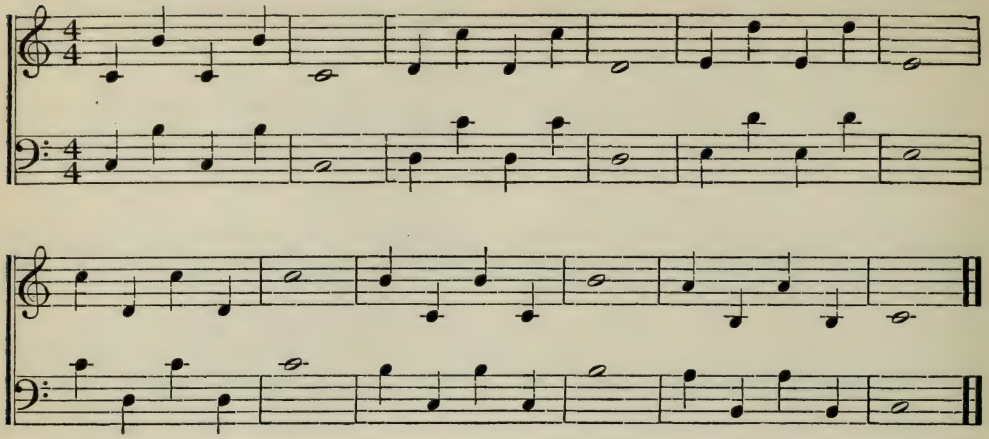


Ex. 129.

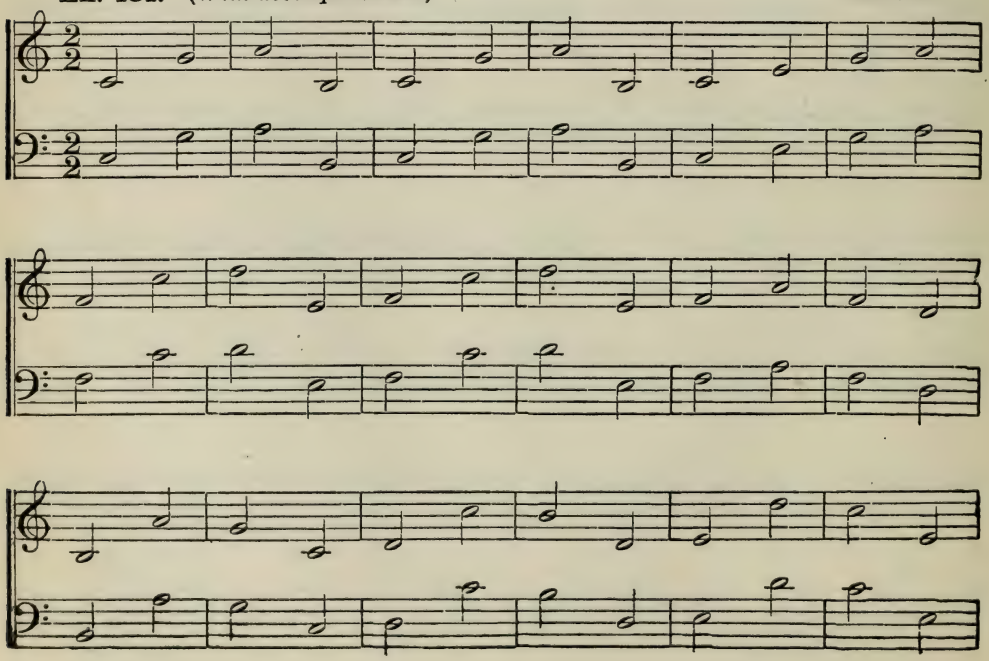
ABT.

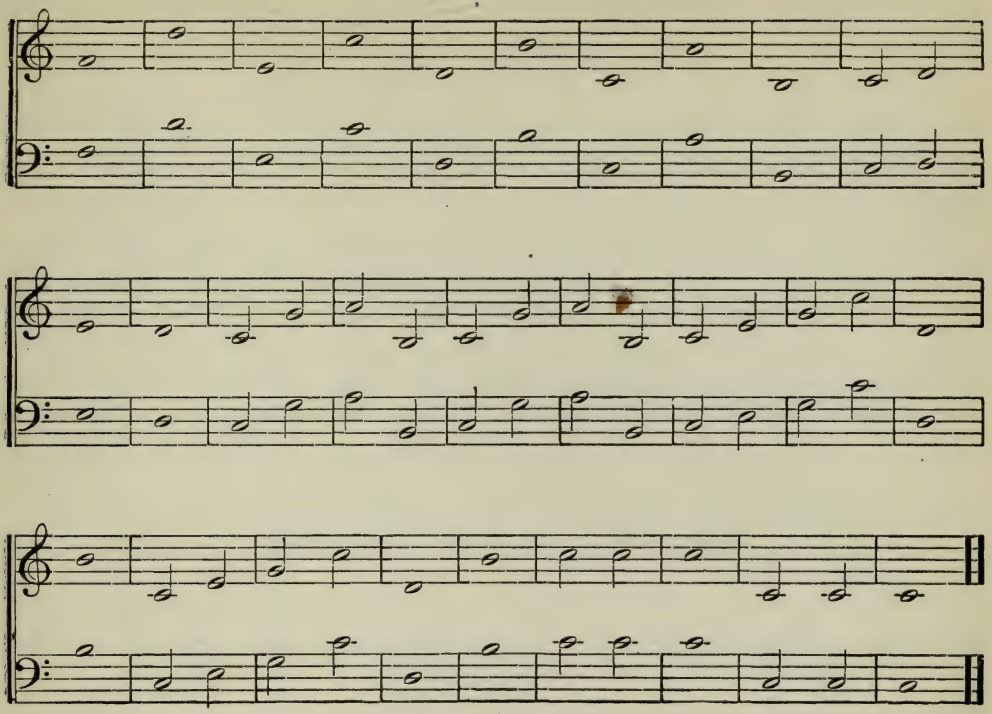


Ex. 130. (*With accompaniment.*) BATISTE.



Ex. 131. (*With accompaniment.*) BATISTE.

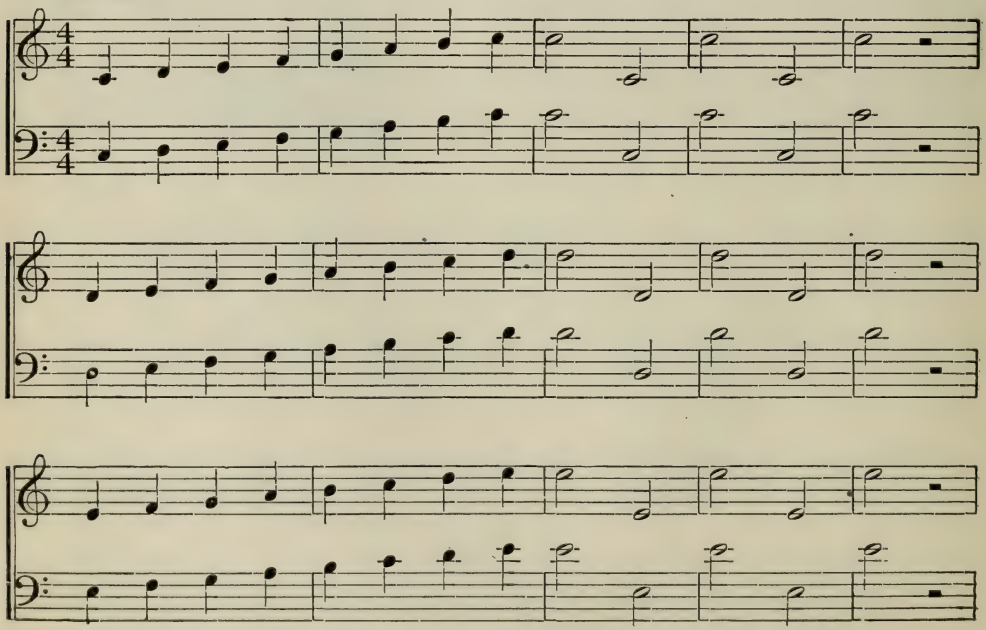


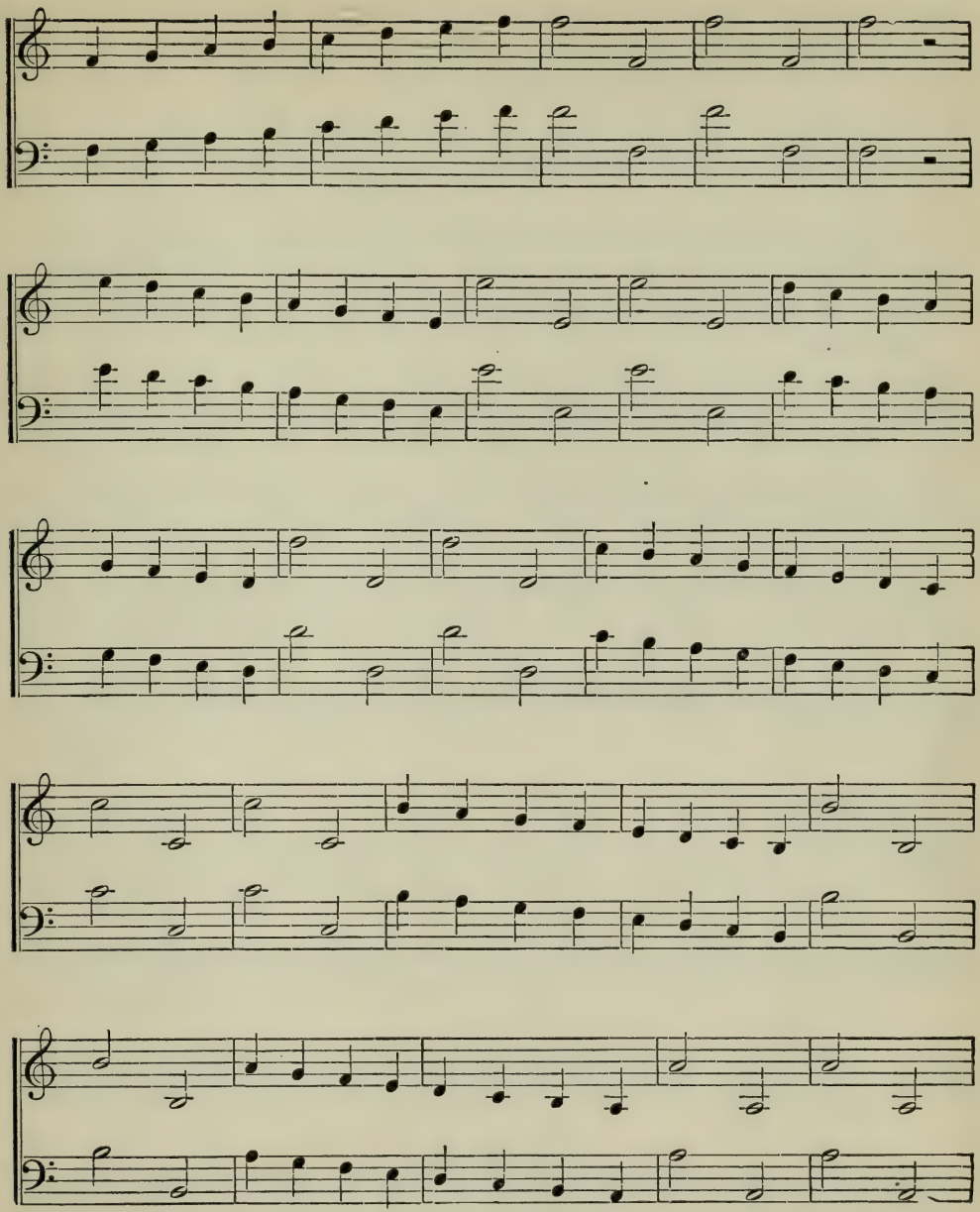


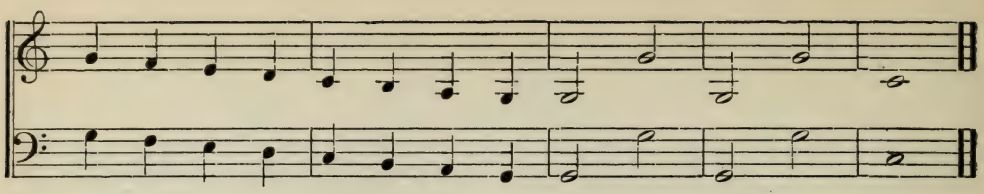
OCTAVES.

This interval is so well known that it is necessary to say but little in explanation of it. There is but one form of it in the major scale, namely, the perfect octave which may be formed from each degree of the scale; it includes five major and two minor seconds, or the complete scale. For memory aids use 1–8 : 8–1. Although the octave is so well known generally, yet it is not easily produced under some circumstances, and should be faithfully studied. The examples under this head have been chosen with care and each one should be analyzed and marked before attempting to sing them. We have now treated each interval in the major scale, but before proceeding to new difficulties all these intervals should be carefully reviewed, as there will be no more opportunity to treat them again *specially;* in the exercises to follow, each interval heretofore studied may be introduced at any time, and the student should be able to recognize them at sight.

Ex. 132.

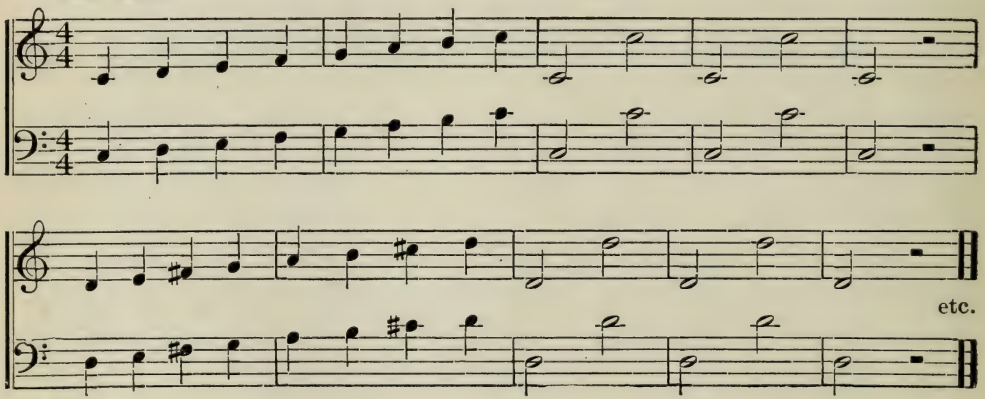




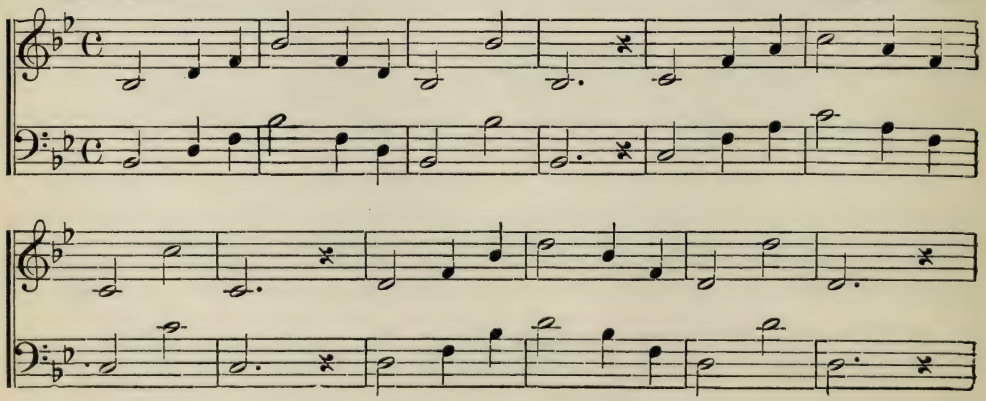


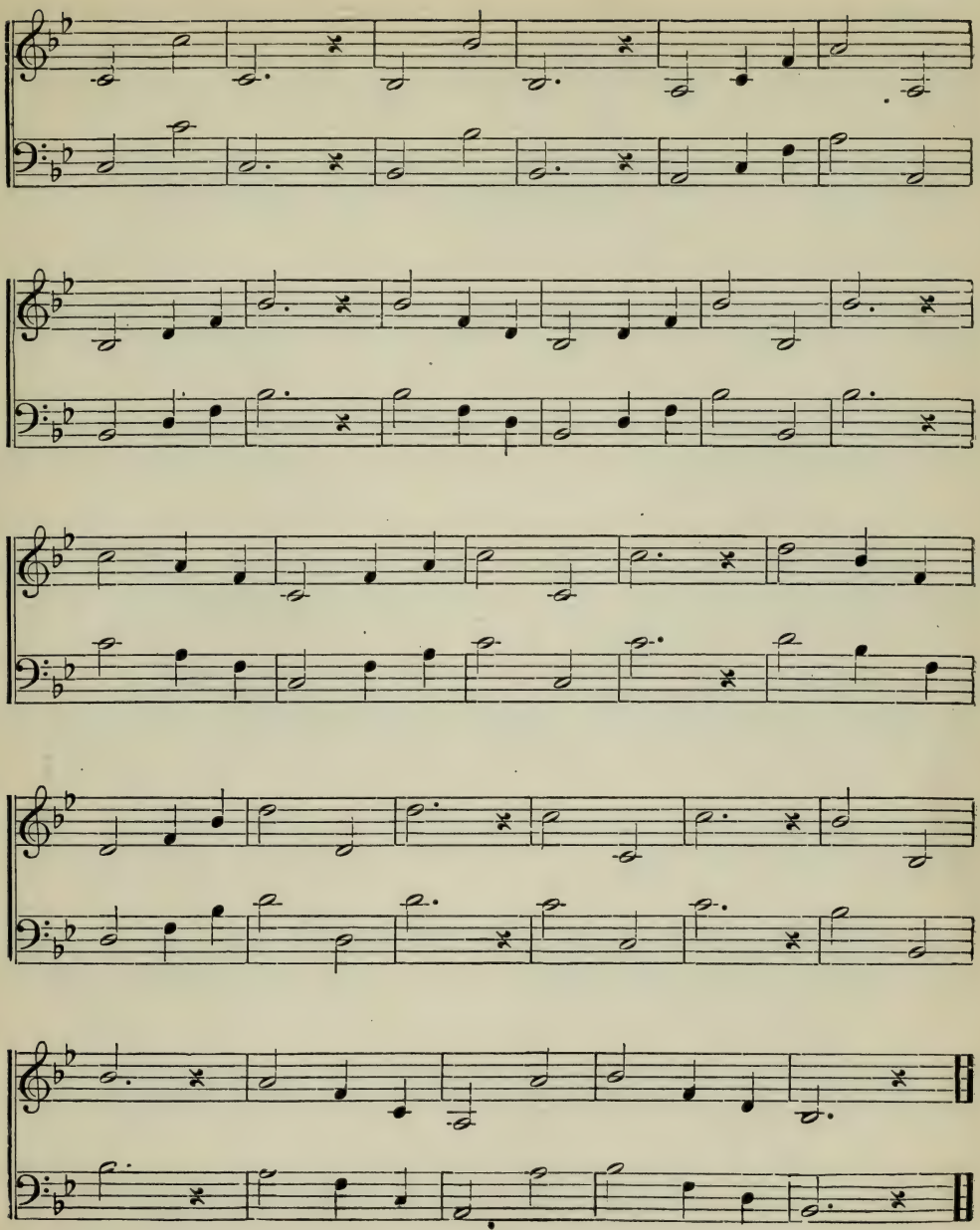
Exercise 132 should be written out by each learner after the manner of Exercise 133, that is, write each scale in the key of the note with which it begins by using the proper sharps and flats.

Ex. 133.

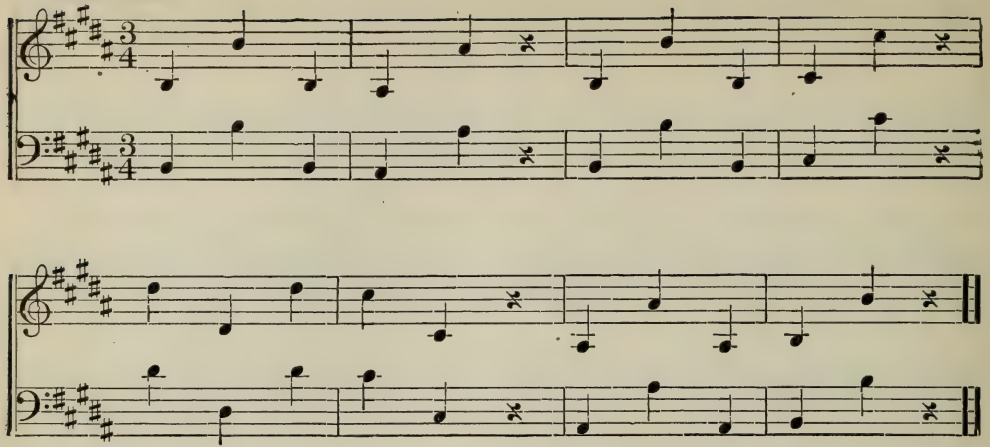


Ex. 134. DURAND. ARR.

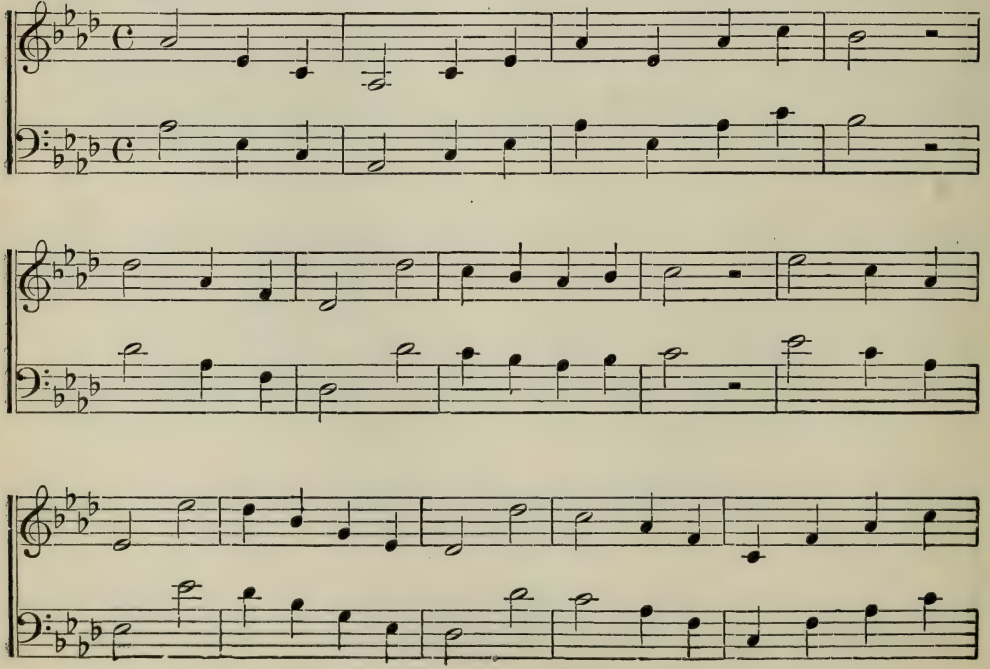


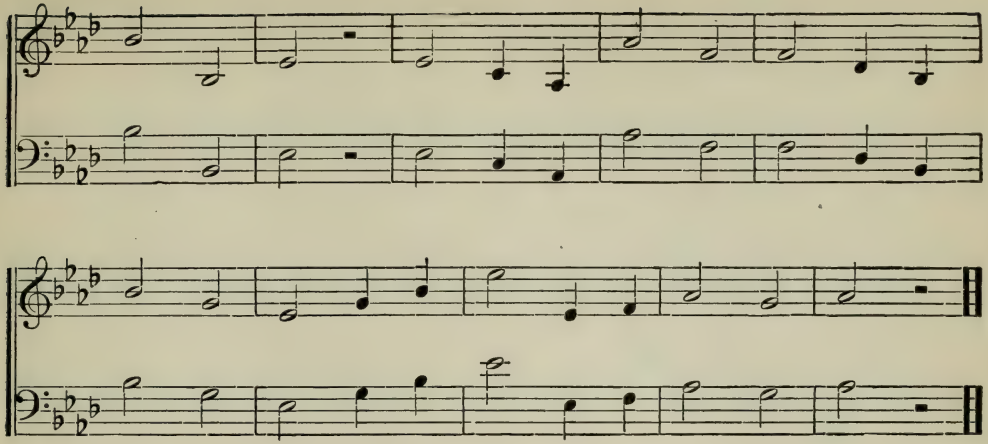


Ex. 135. DURAND. Arr.



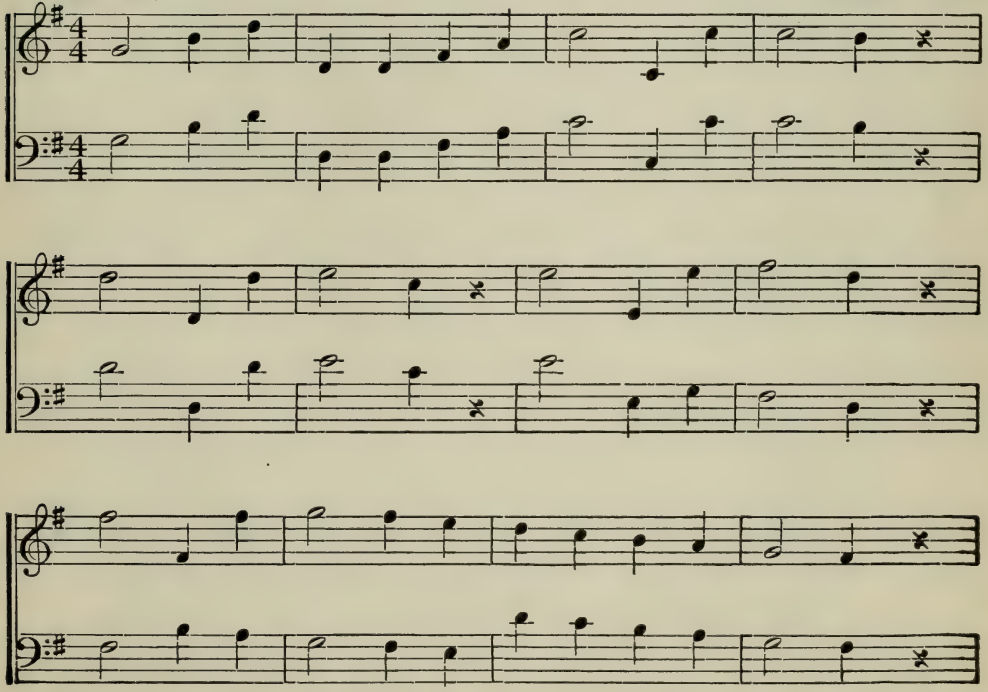
Ex. 136. DURAND. Arr.

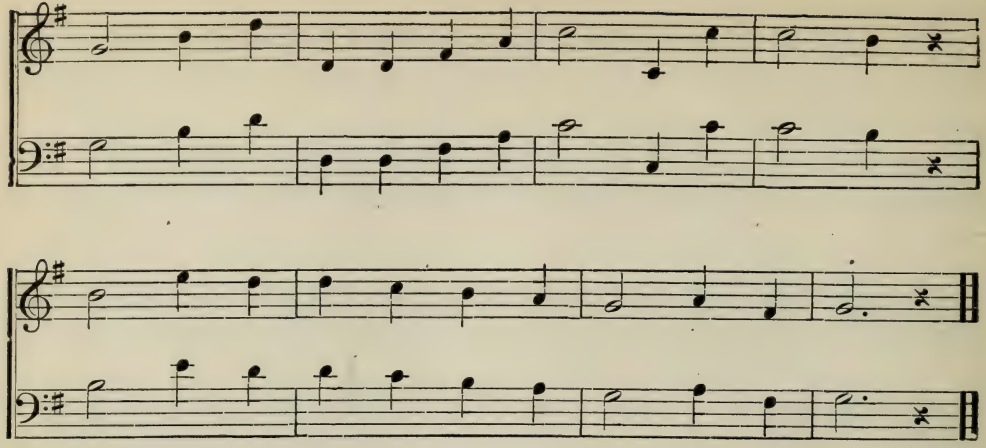




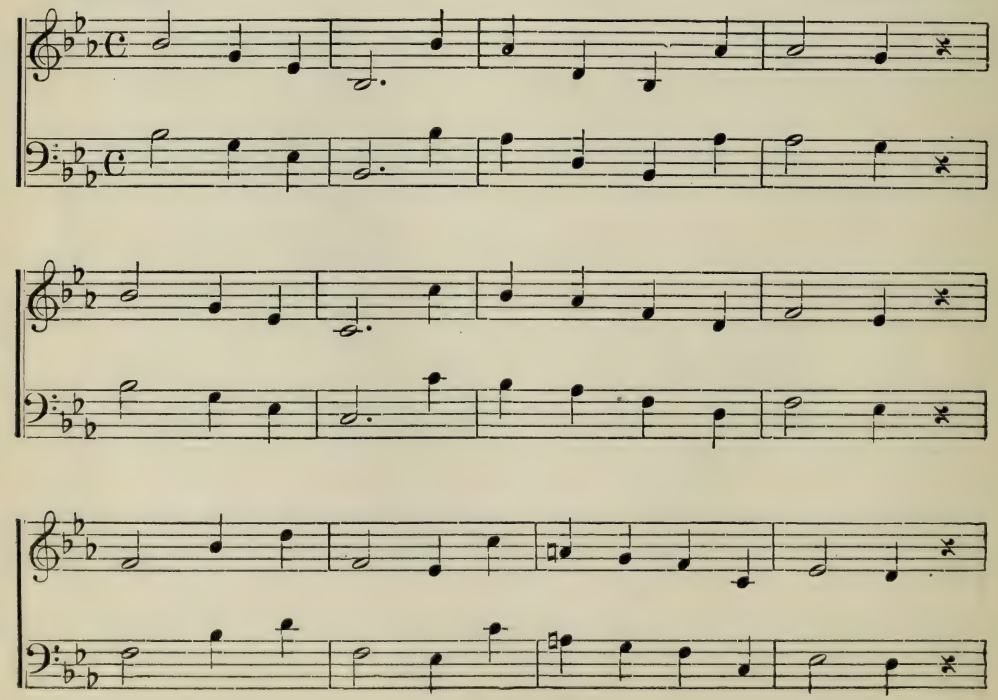
Ex. 137.

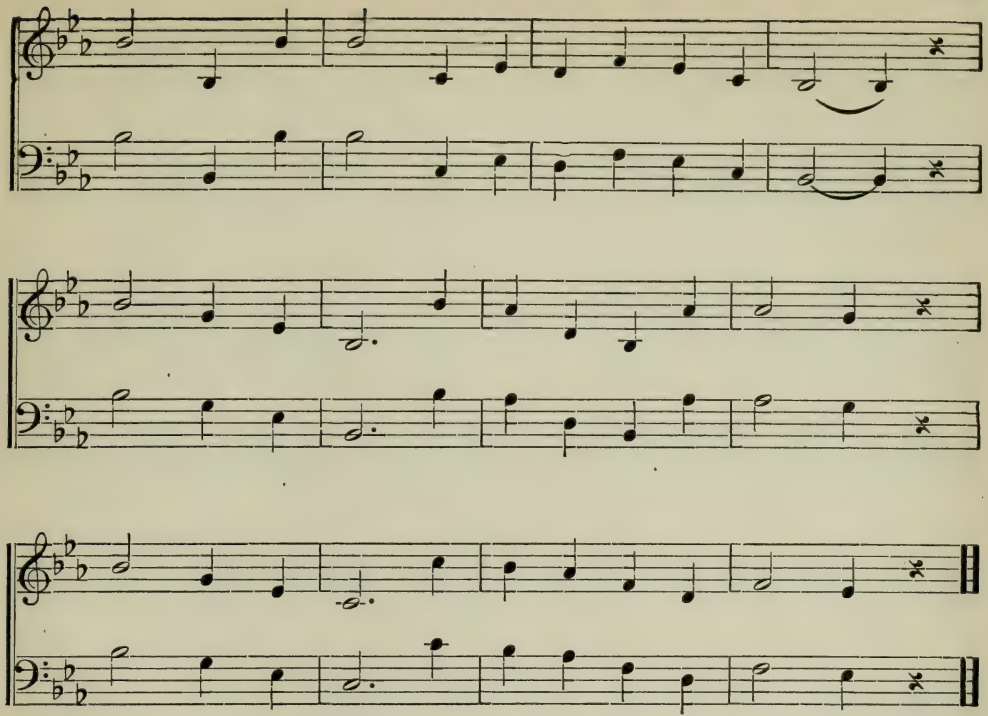
DURAND. Arr.



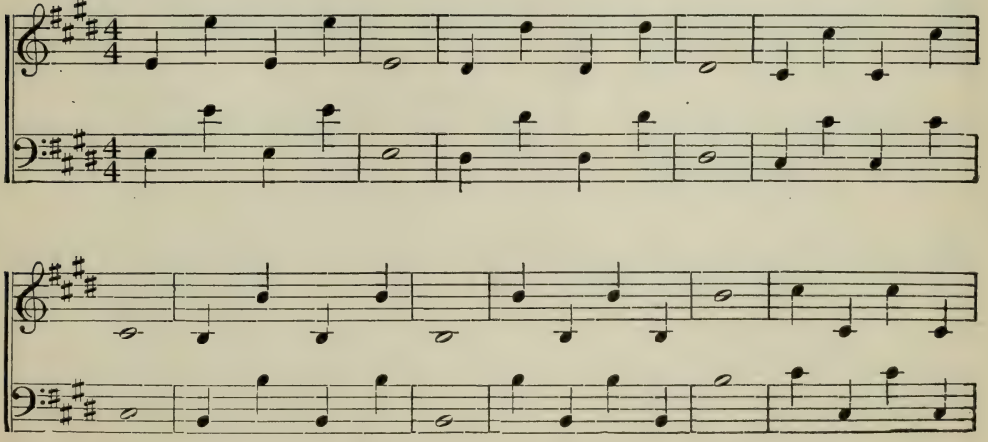


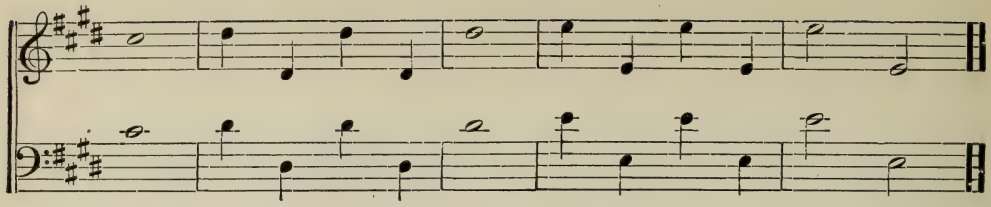
Ex. 138. DURAND. Arr.



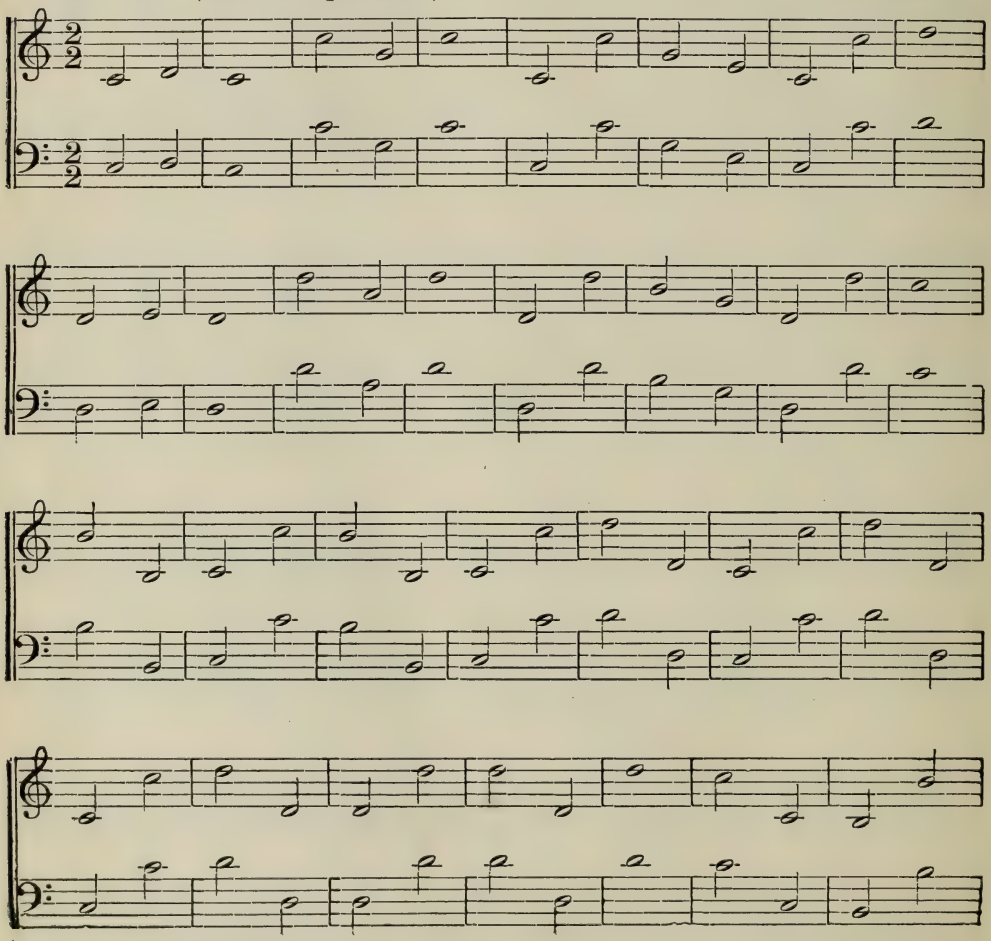


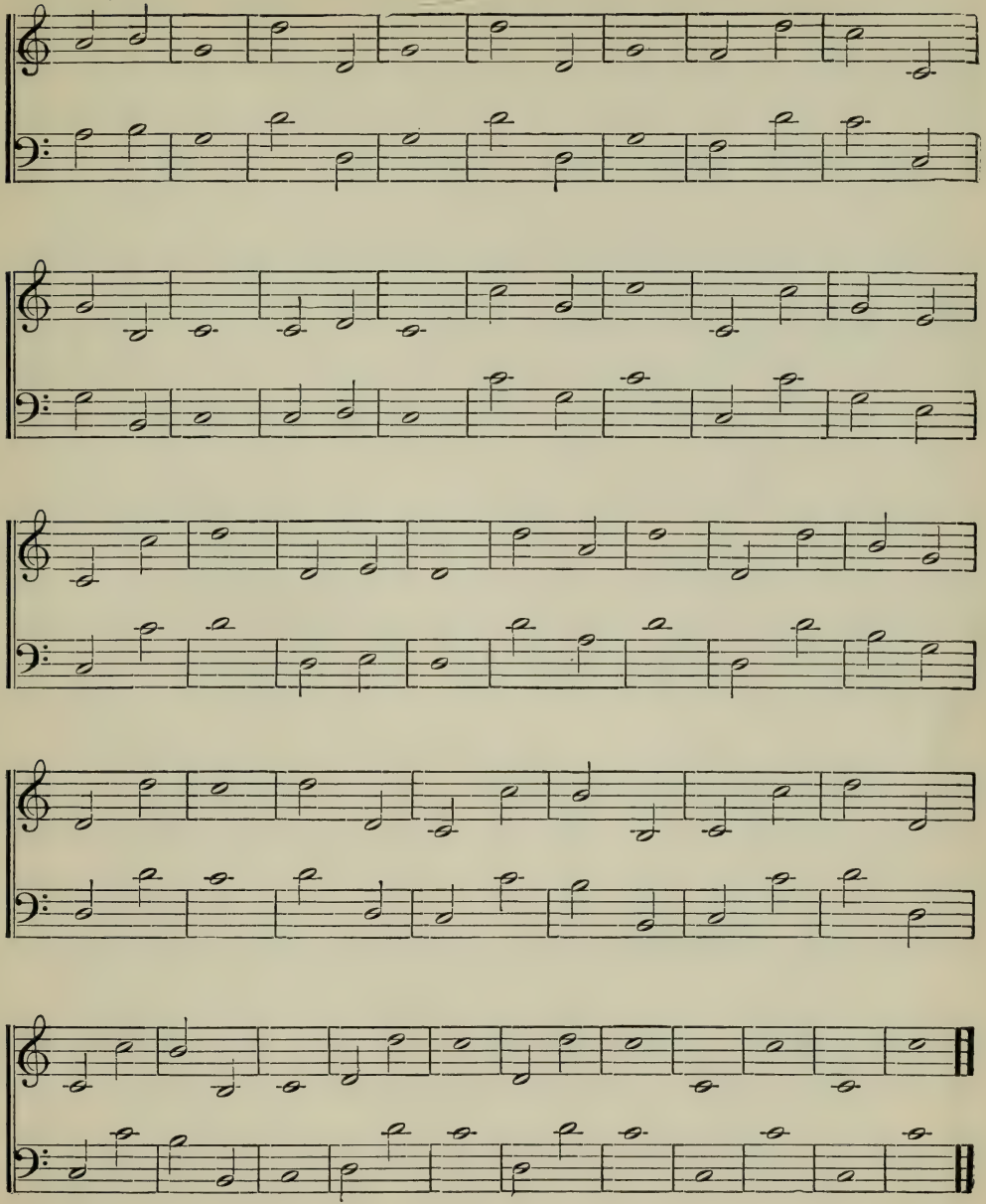
Ex. 139.



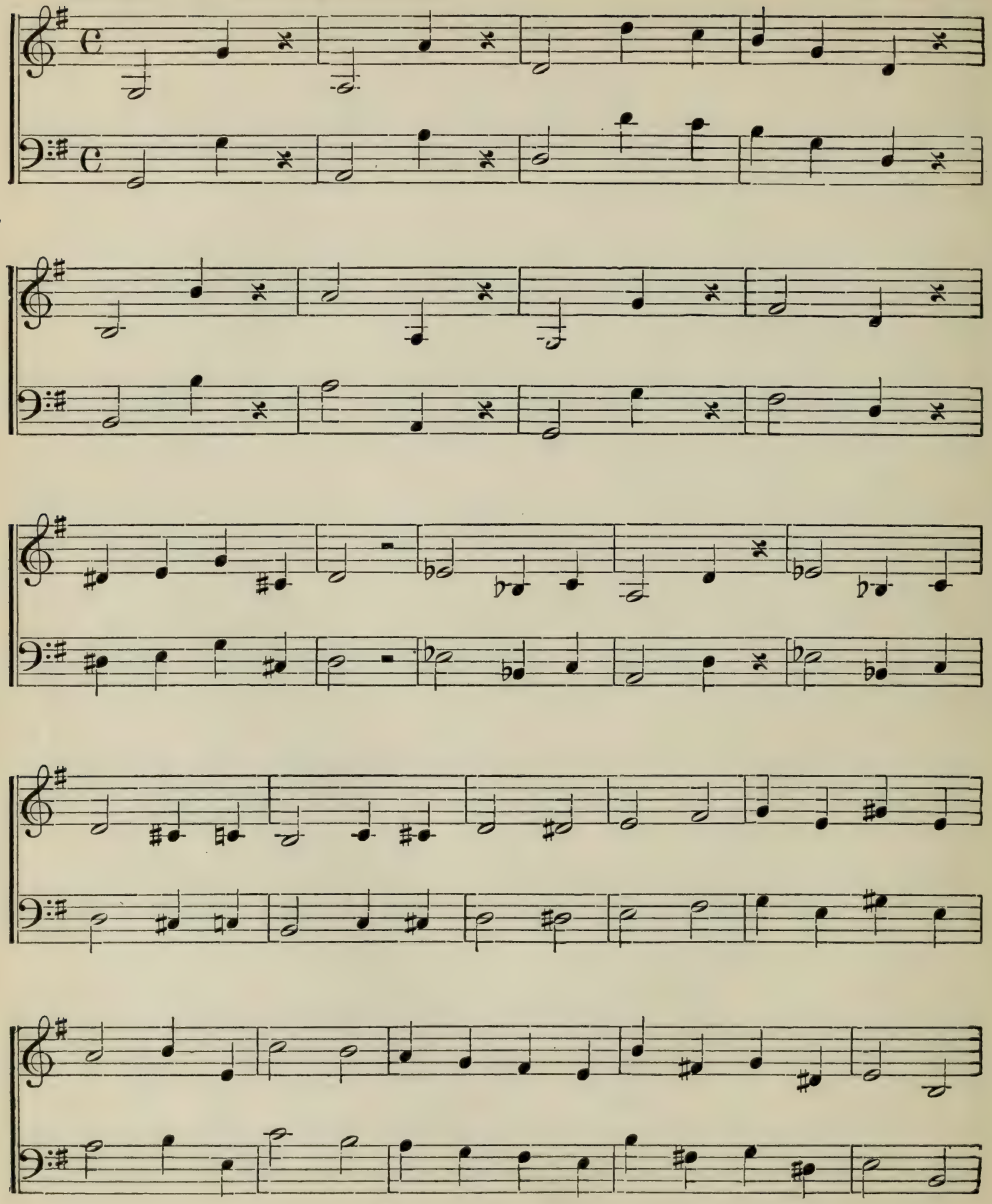


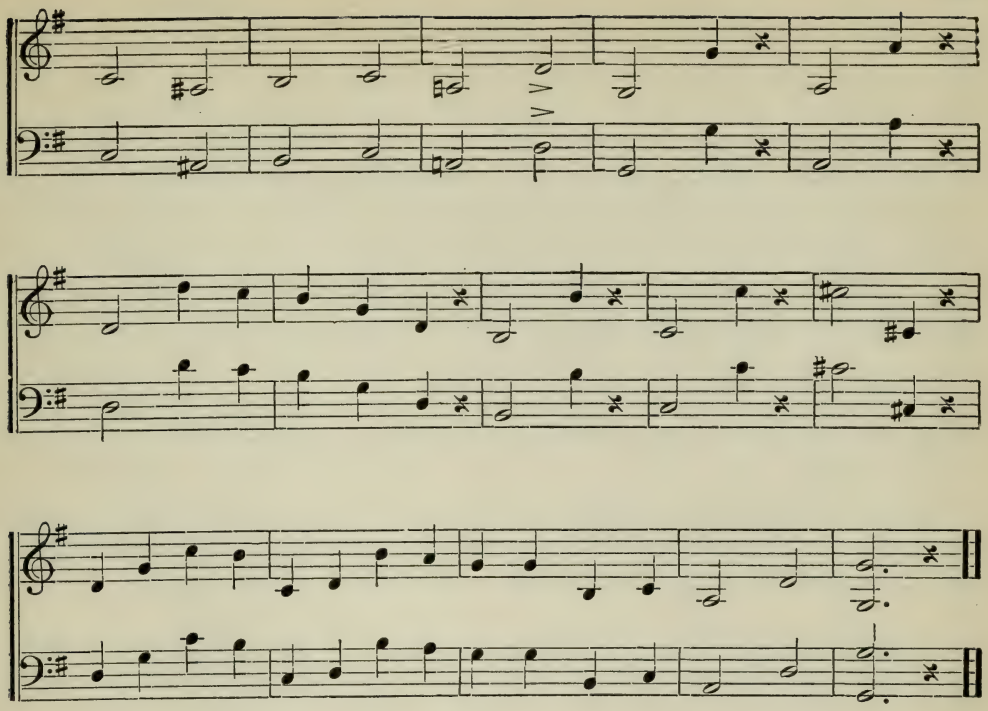
Ex. 140. (*With accompaniment.*) BATISTE.



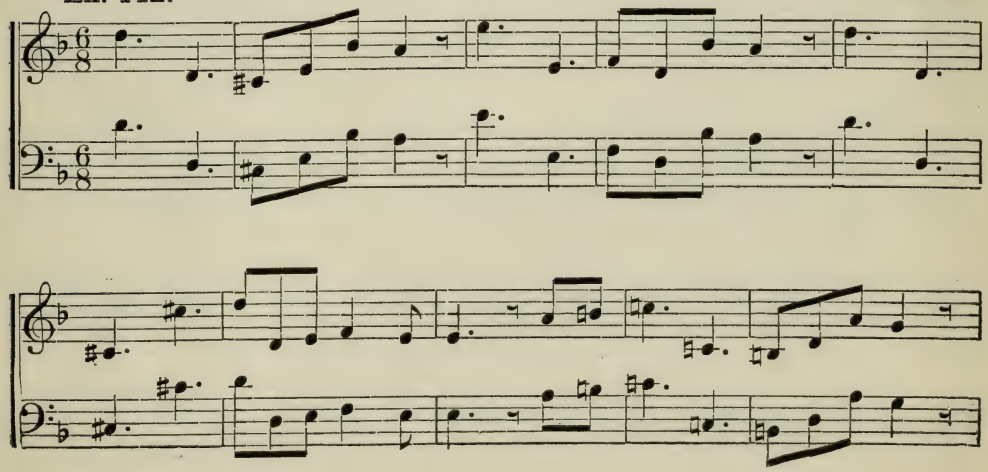


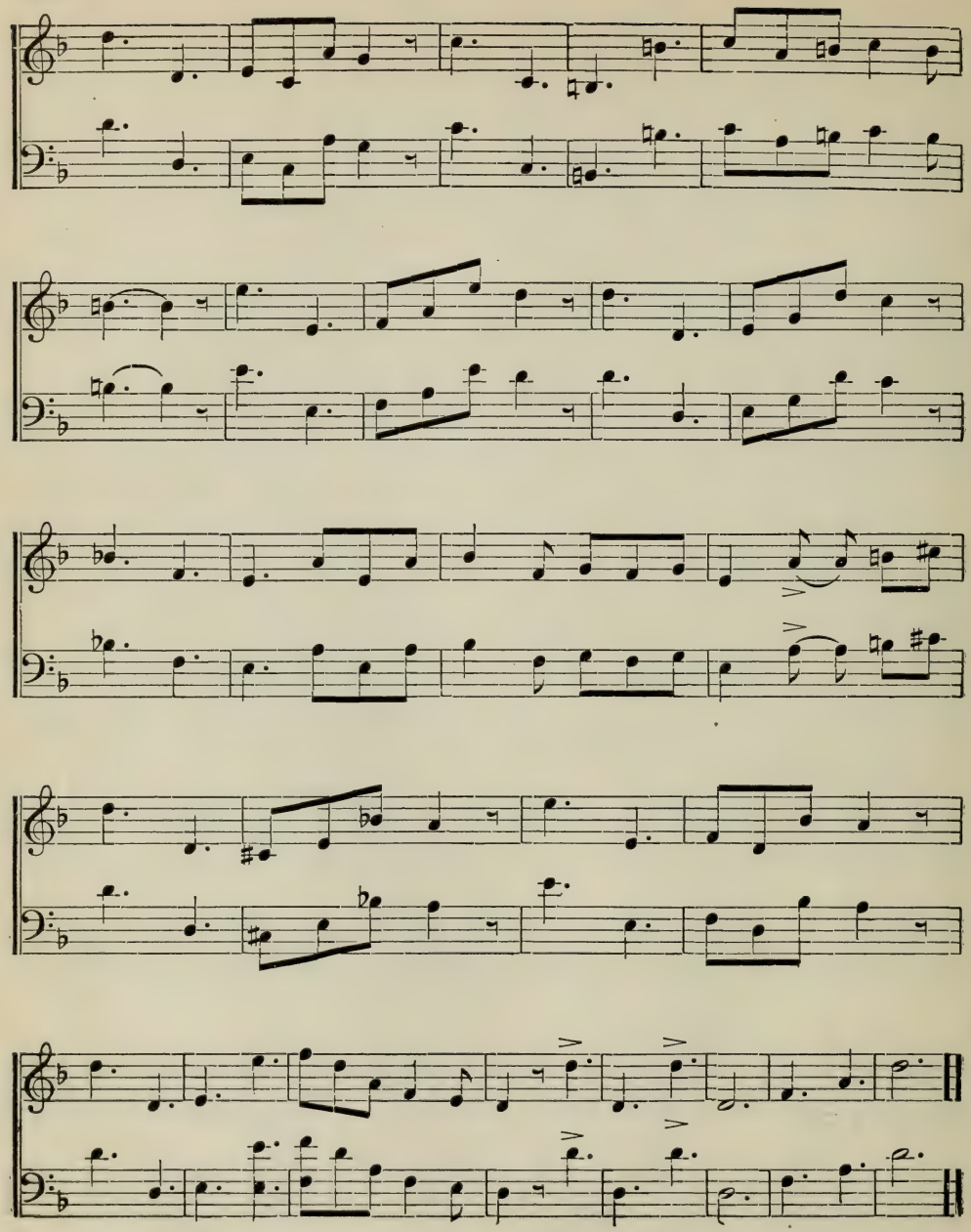
Ex. 141. (*With accompaniment.*) NAVA. ARR.



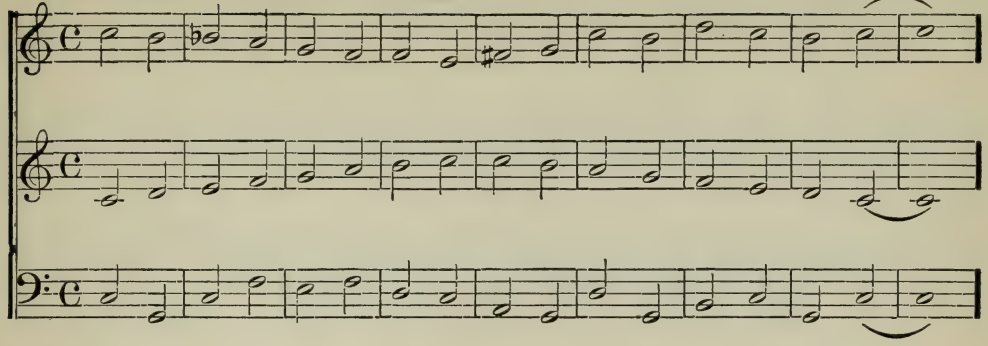


Ex. 142. DURAND.

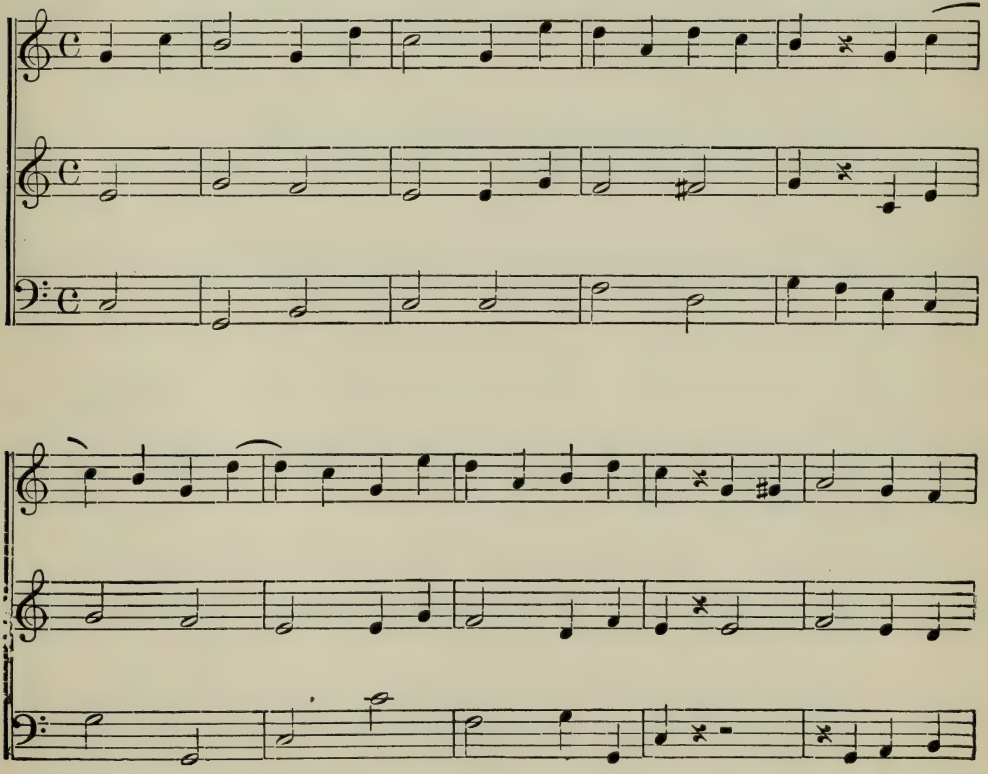


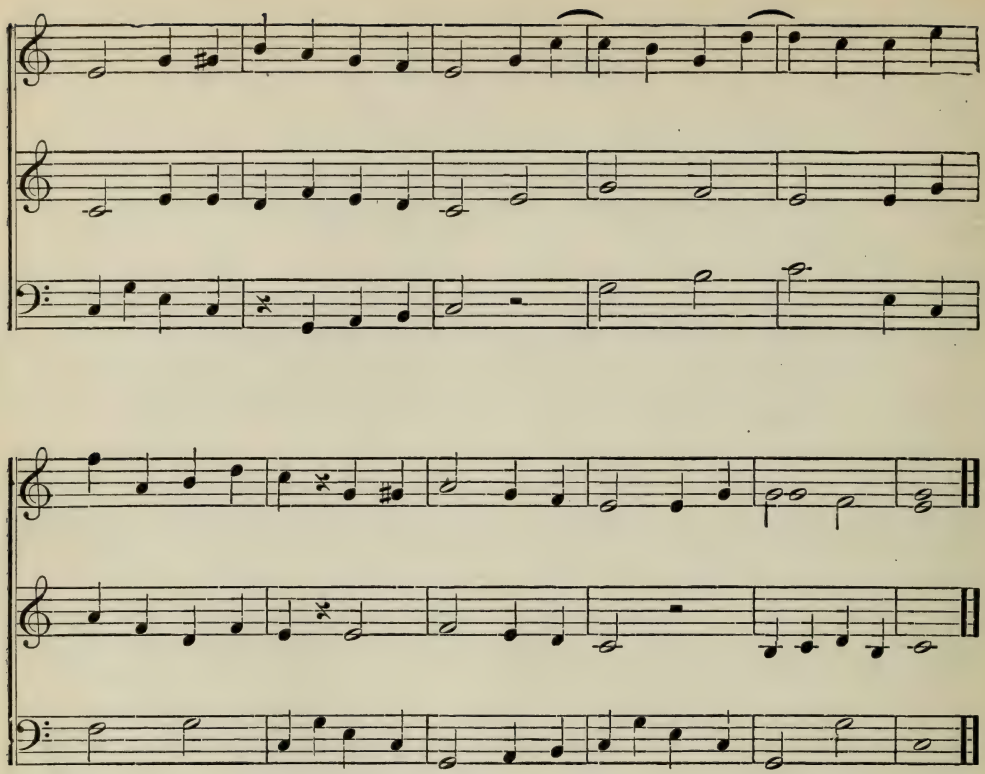


Ex. 143. CONCONE. Arr.

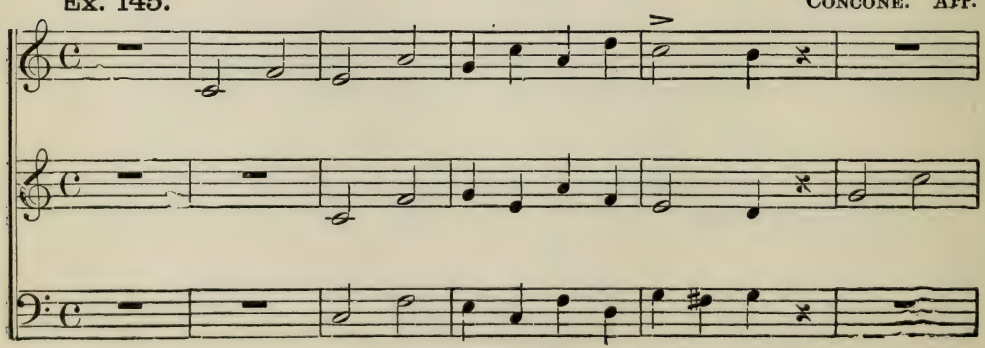


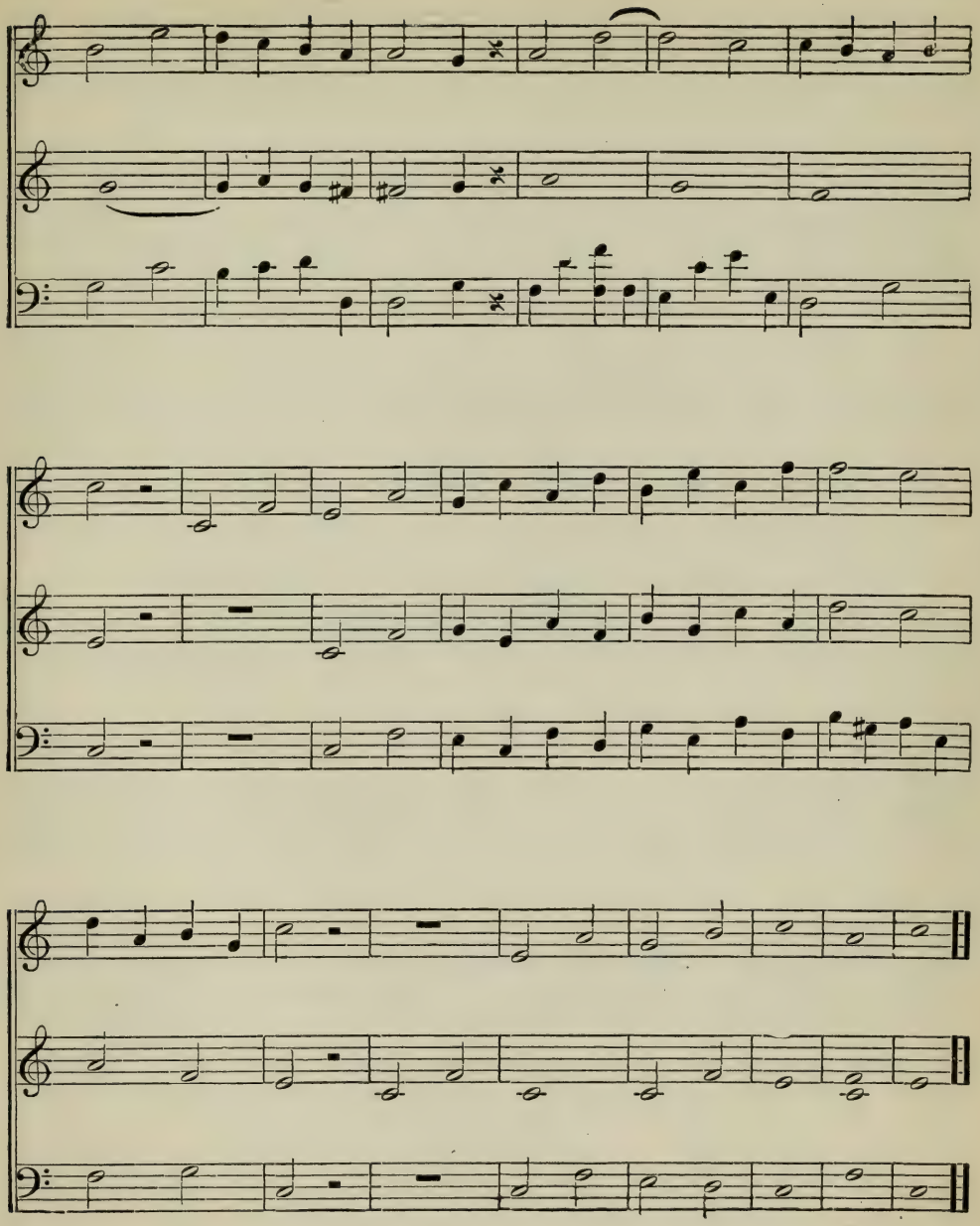
Ex. 144. CONCONE. Arr.



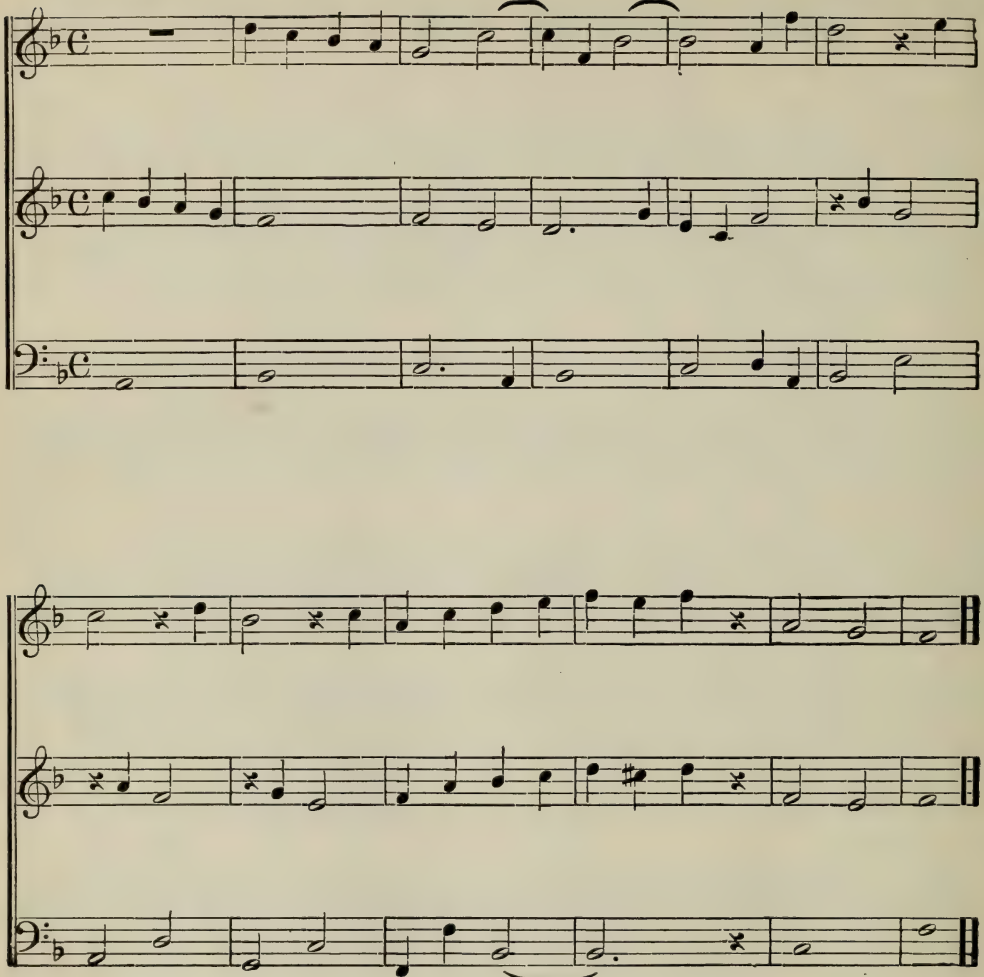


Ex. 145. CONCONE. ART.





Ex. 146. WEBBE. ART



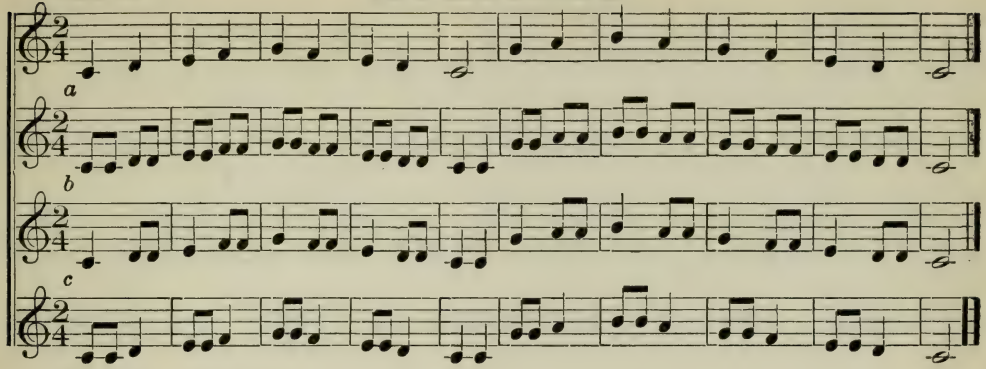
BOOK II

MINOR SCALES, CHROMATIC INTERVALS, COMMON FORMS OF RHYTHM, COMPLEX FORMS OF RHYTHM, AND SYNCOPATION.

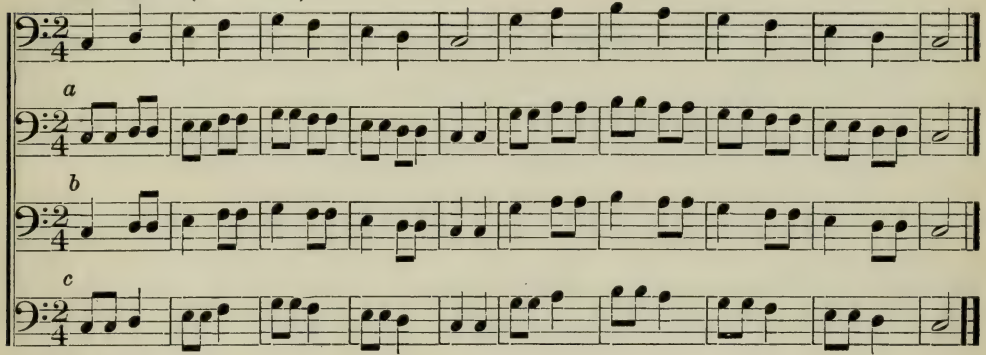
TABLE OF MOVEMENTS No. 1.

THE HALF-BEAT.

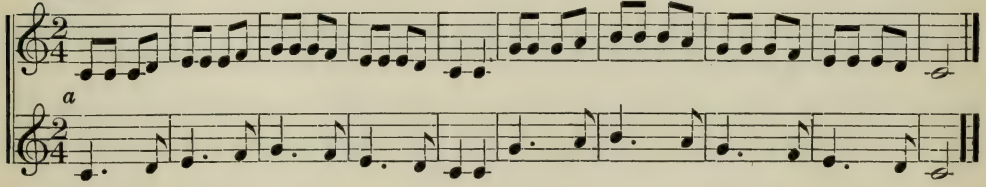
Ex. 147.



Ex. 147. (*For Bass.*)



Ex. 148.



Ex. 148. (*For Bass.*)

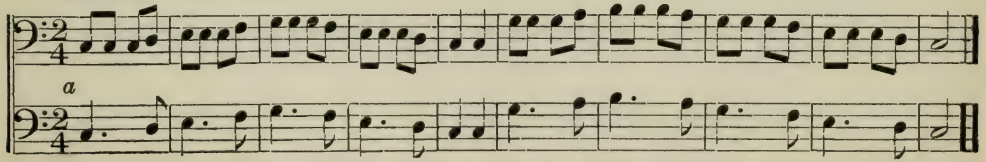
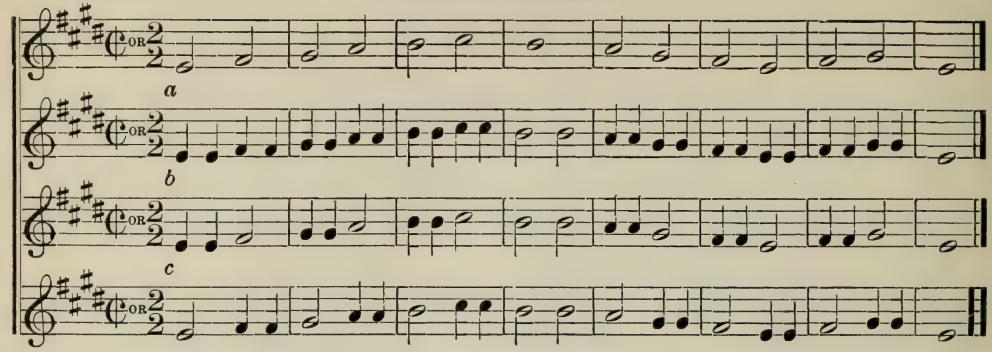
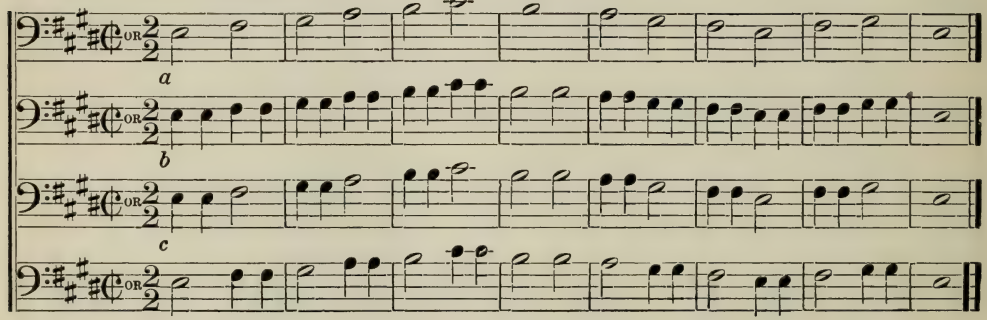


TABLE OF MOVEMENTS No. 2.

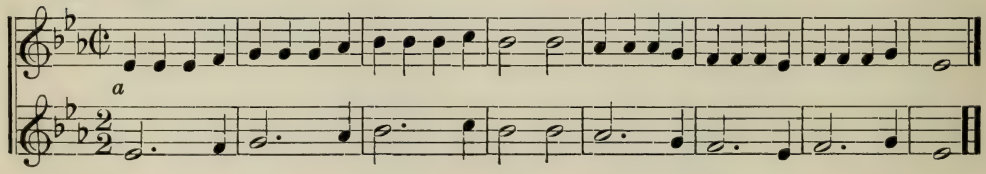
Ex. 149. THE HALF-BEAT.



Ex. 149. (*For Bass.*)



Ex. 150.



Ex. 150. (*For Bass.*)

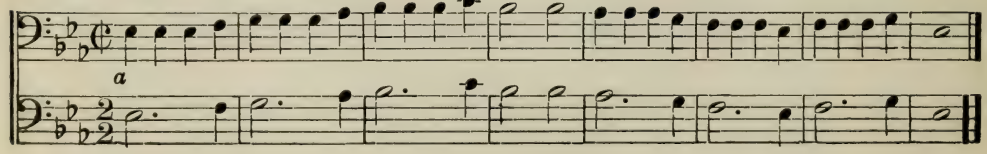
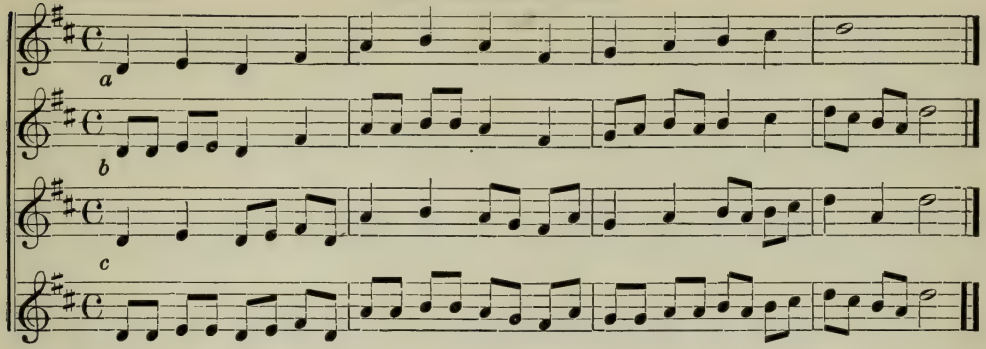
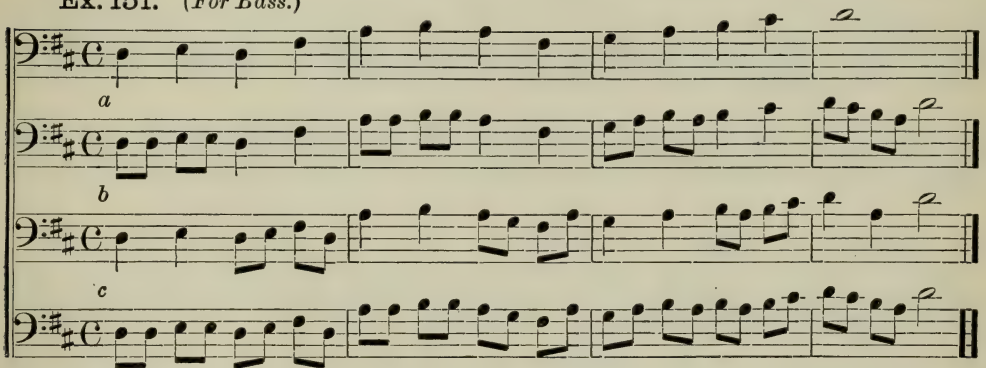


TABLE OF MOVEMENTS No. 3.

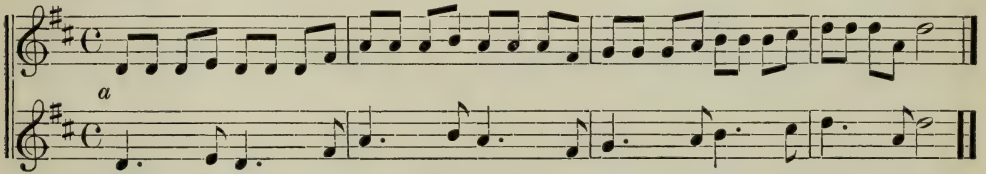
Ex. 151. THE HALF-BEAT.



Ex. 151. (*For Bass.*)



Ex. 152.



Ex. 152. (*For Bass.*)

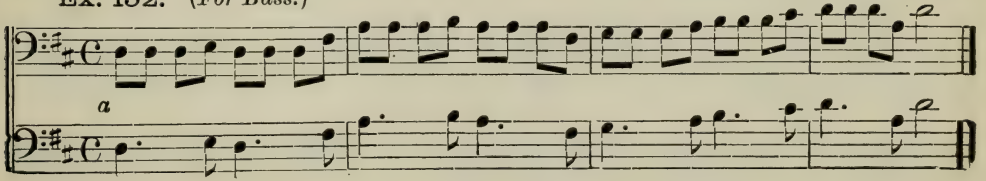
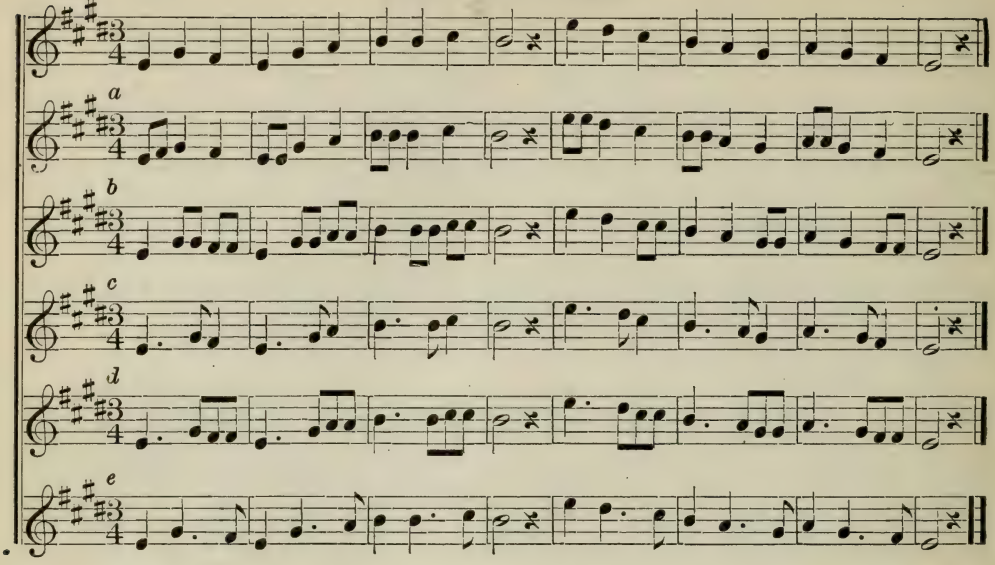


TABLE OF MOVEMENTS No. 4.

Ex. 153. THE HALF-BEAT.



Ex. 153. (*For Bass.*)

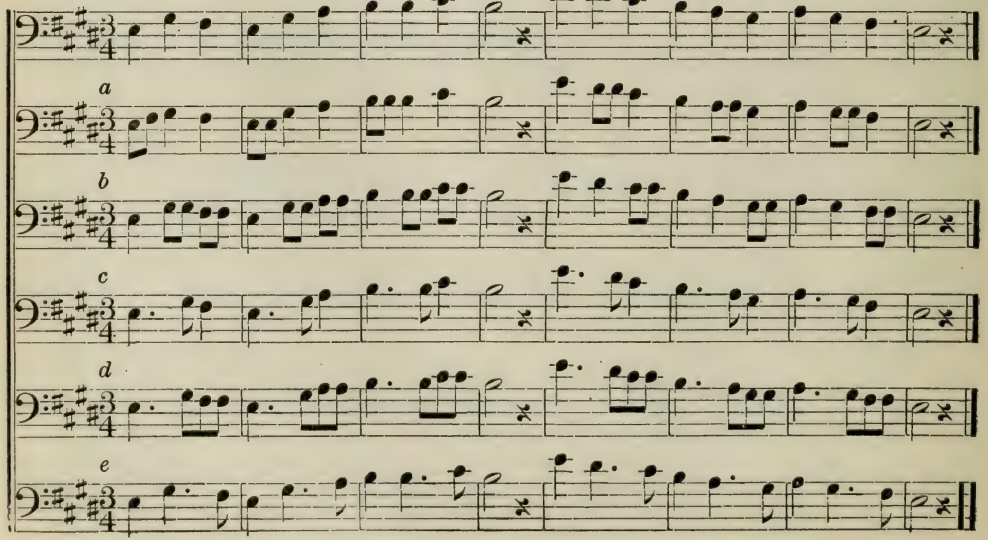
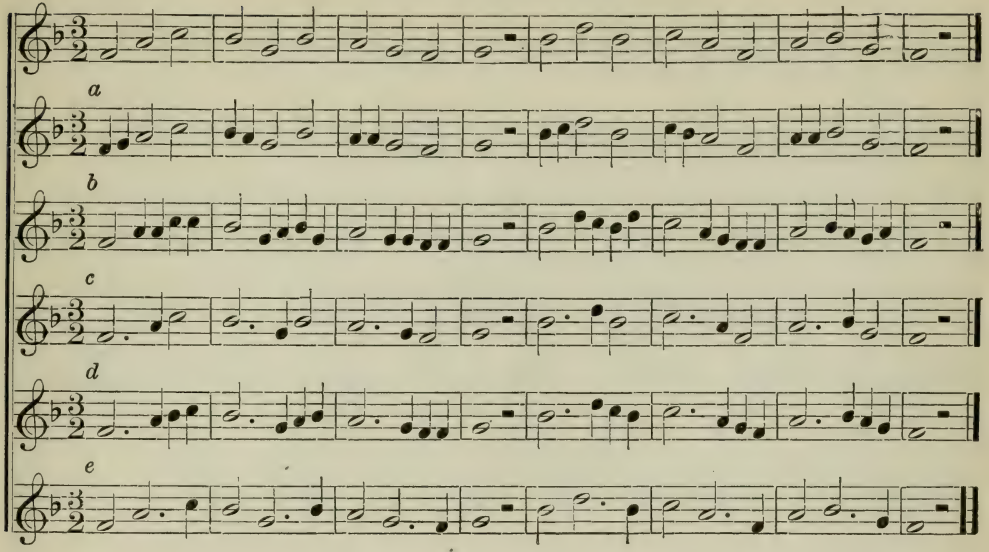


TABLE OF MOVEMENTS No. 5.

Ex. 154. THE HALF-BEAT.



Ex. 154. (*For Bass.*)

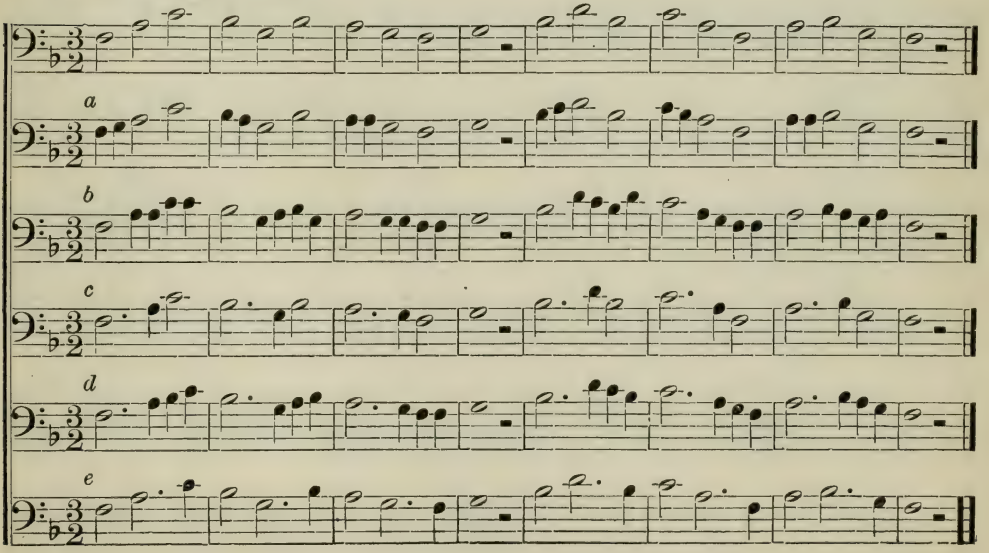
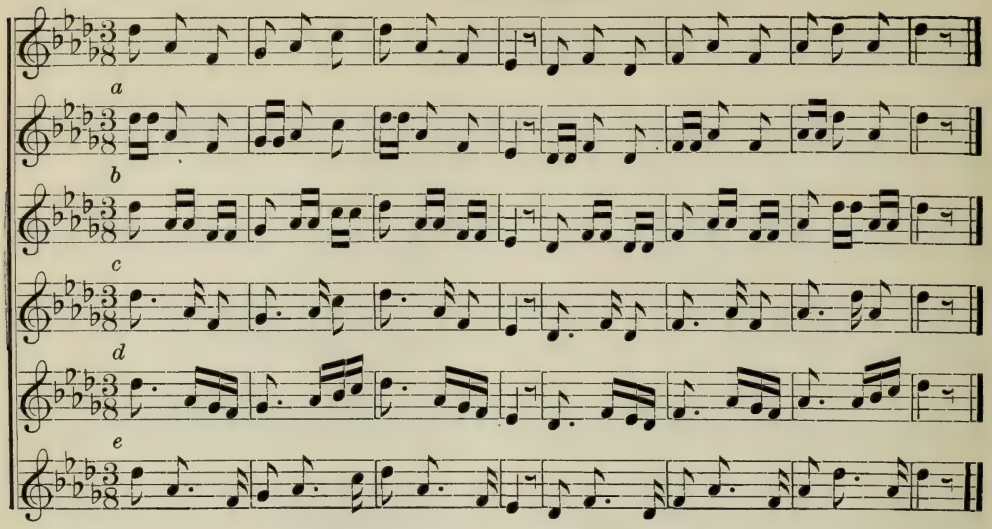


TABLE OF MOVEMENTS No. 6.

Ex. 155. THE HALF-BEAT.



Ex. 155. (*For Bass.*)

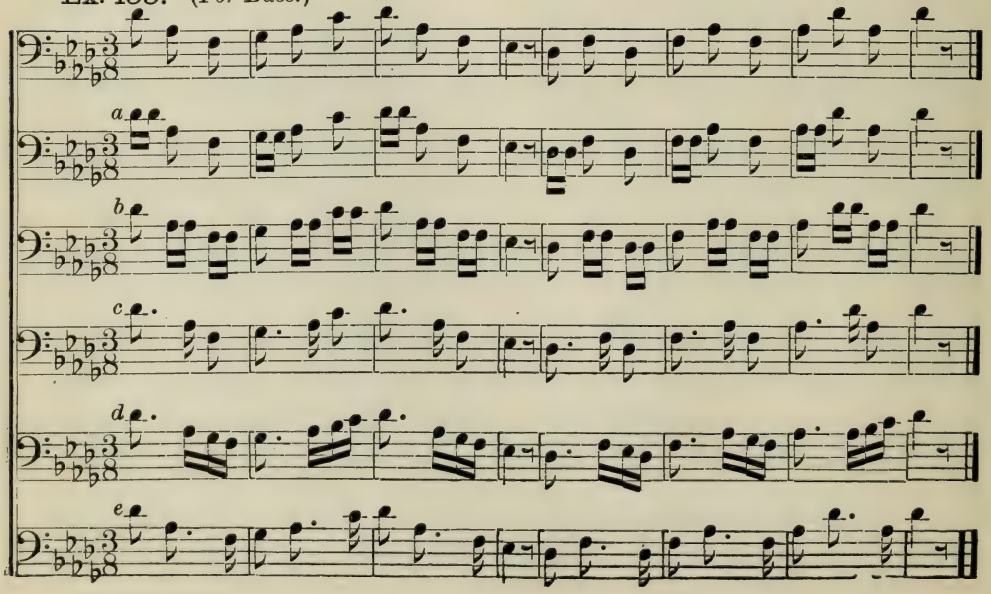


TABLE OF MOVEMENTS No.7.

Ex. 156. THE HALF-BEAT IN RESTS.

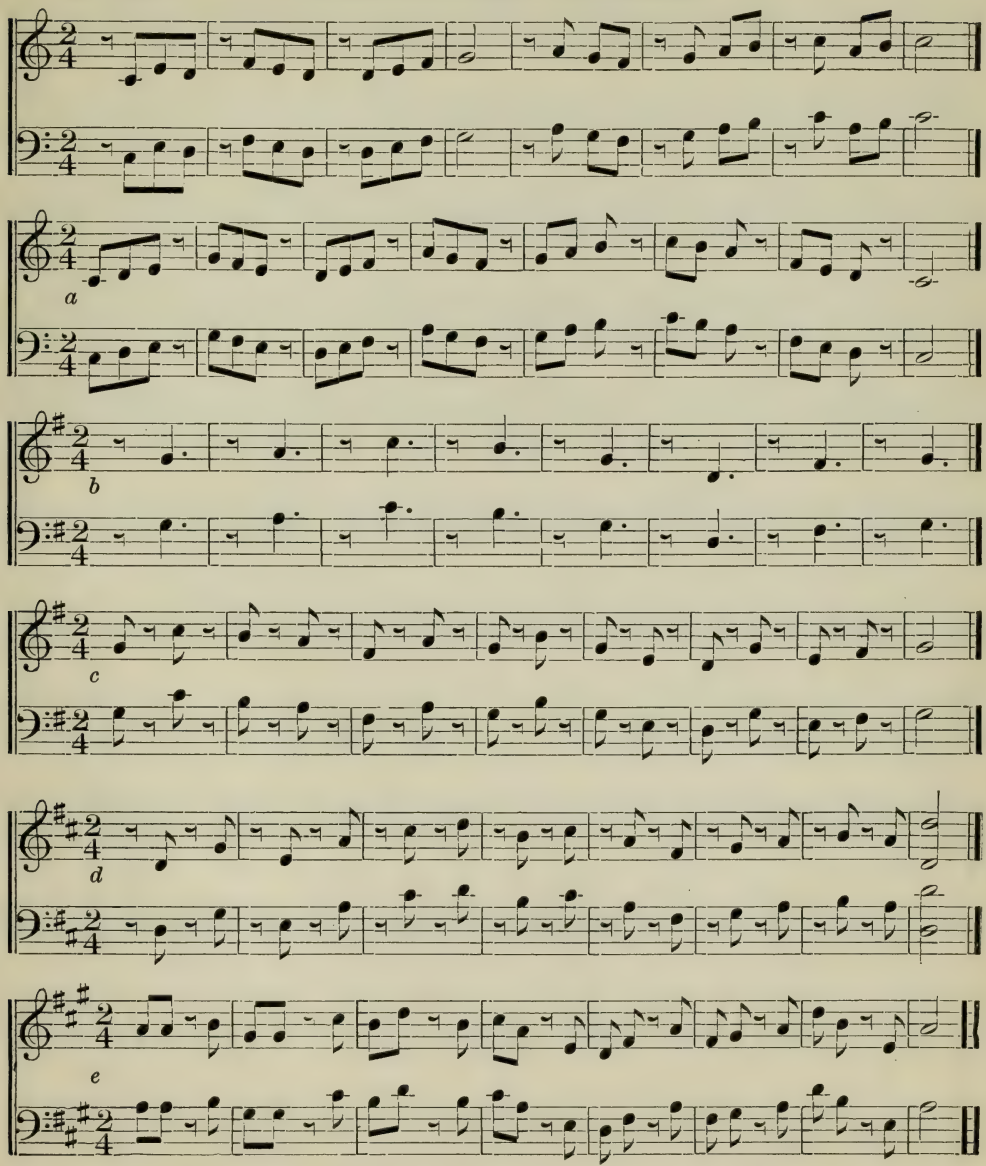
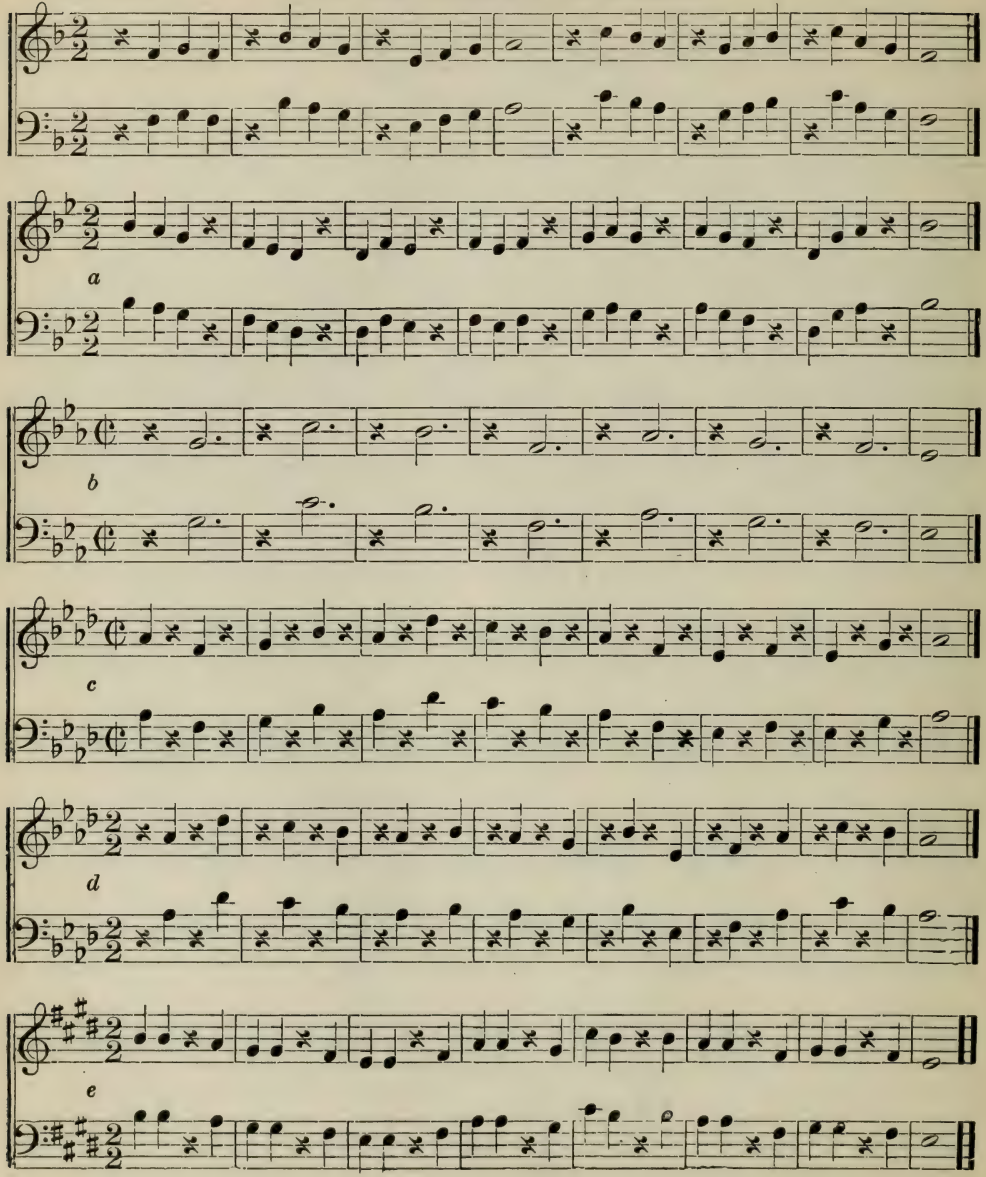
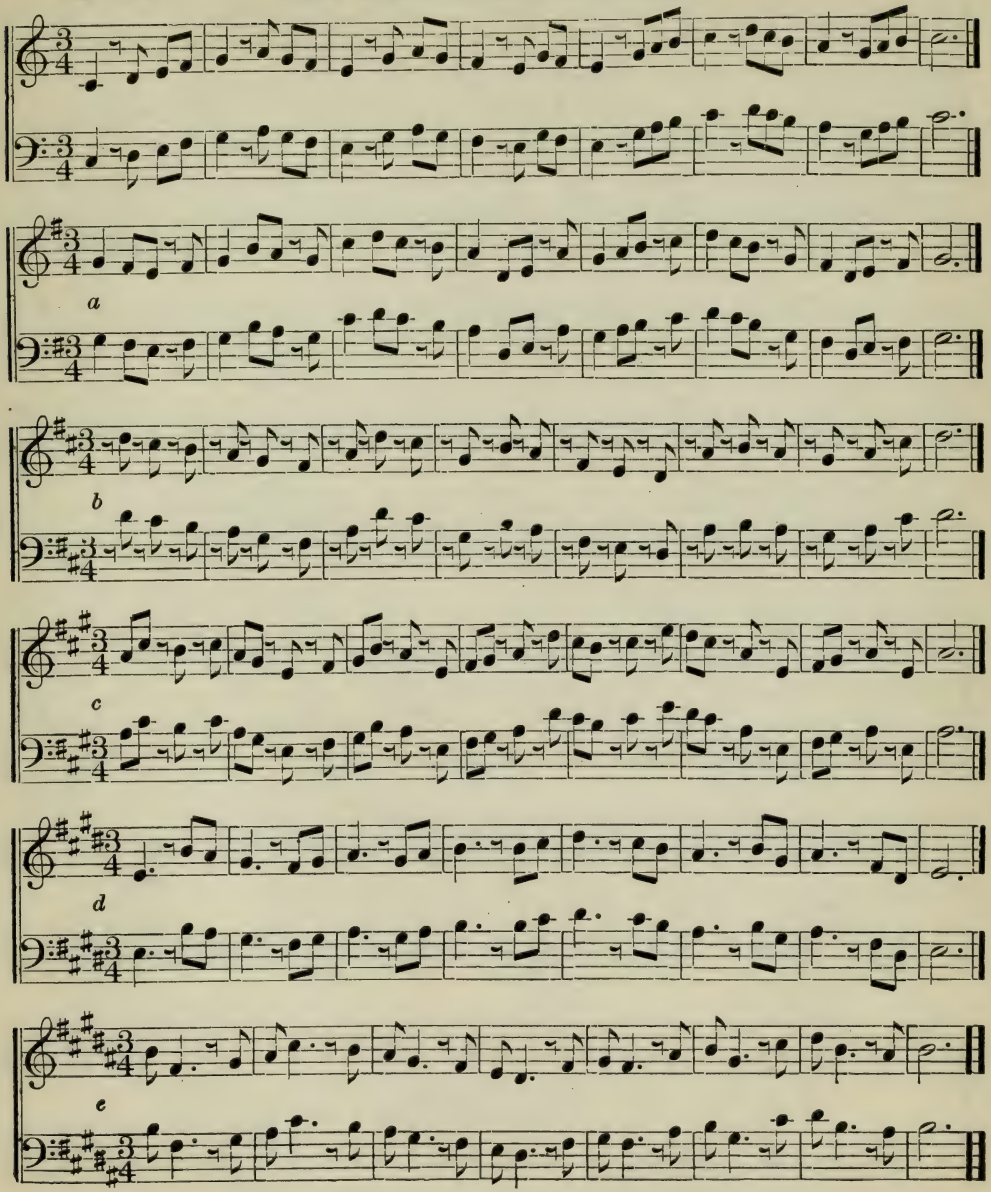


TABLE OF MOVEMENTS No. 8.

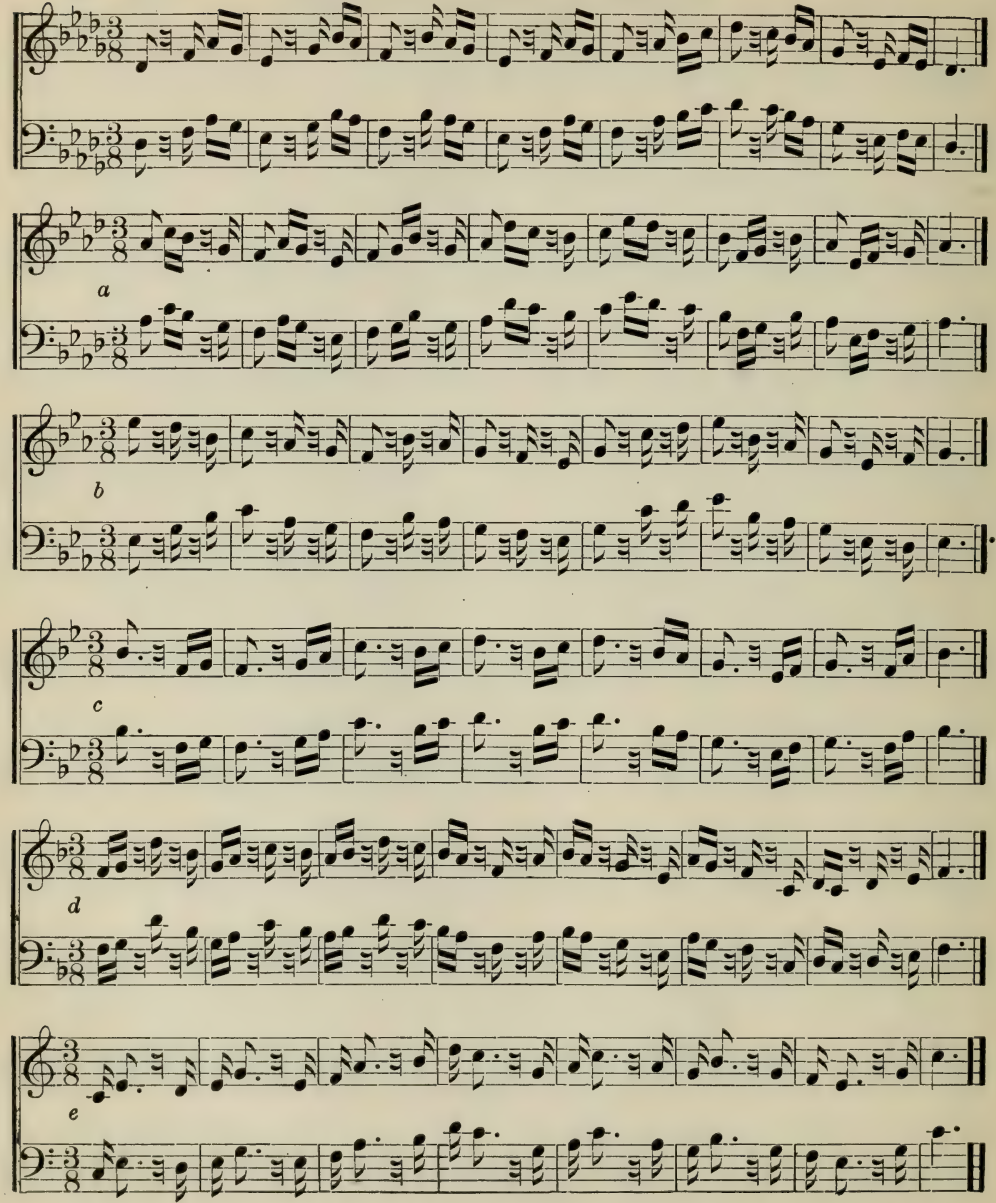
Ex. 157. THE HALF-BEAT IN RESTS.



Ex. 158. THE HALF-BEAT IN RESTS.

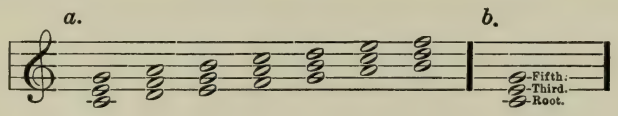


Ex. 159. THE HALF-BEAT IN RESTS.



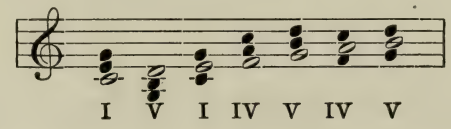
CHORDS.

The study of sight singing comprises so much of the musical art, that it seems quite impossible to study it entirely separated from harmony; therefore, we shall touch upon a few of the principal harmonic features at this point. Tones following each other in rhythmic order constitute a melody. Tones sounded simultaneously make harmony, or a chord. A combination of three tones is called a triad. Such a chord can be made upon each tone of the scale, as in the following example.

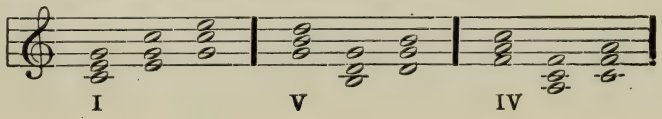


The tone upon which each triad is based is called the root of each chord, because it is taken as the first tone from which we count *upwards* the other tones. In each triad there are, therefore, a root, a third, a fifth (see example *b*). An analysis of the triads found in the major scale will disclose three different kinds: viz., the major triads, consisting of a major third and perfect fifth, found on the first (I), fifth (V), and fourth (IV) tones of the scale; the minor triads, consisting of a minor third and perfect fifth, found on the second (II), third (III), and sixth (VI) tones of the scale; the diminished triad, consisting of a minor third and diminished fifth, found on the seventh (VII) tone of the scale.

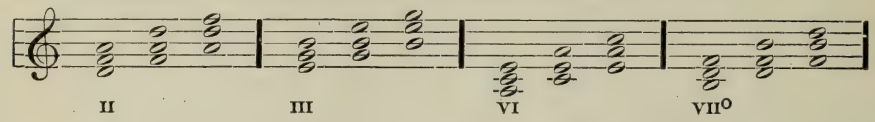
The three major triads are called primary triads and in them are found the seven tones of the scale (see example).



Each triad may also appear in three positions.



The student should write out these triads in the thirteen keys and sing them until they can produce either chord in each position, at call. The following secondary triads should then be treated in like manner. Attention is directed to the proper marking of each chord, viz., large Roman numerals for major triads, small Roman numerals for minor triads.

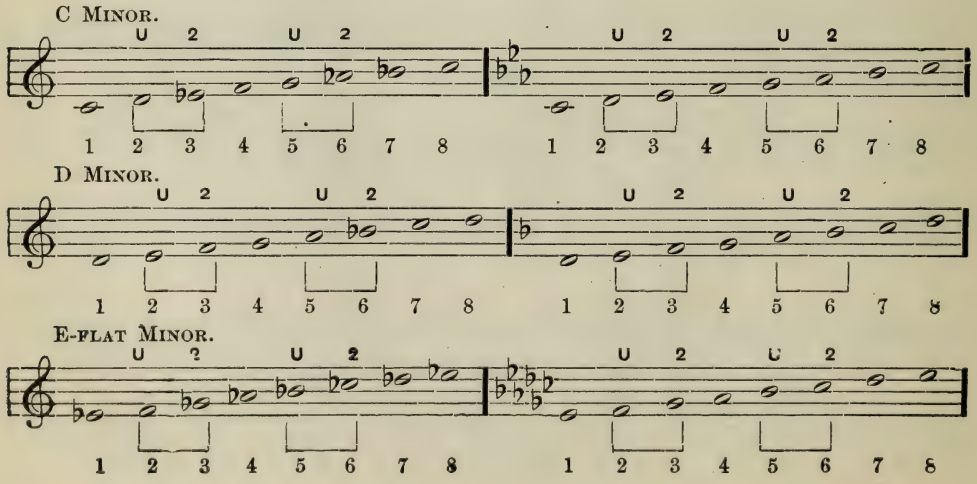


THE MINOR SYSTEM.

As the major key is represented by the major scale and the three primary chords I, IV, V, so the minor key is represented by the minor scale and the three primary chords i, iv, V.

The minor scale exists in at least three distinct forms; the historic or normal minor scale from which are formed the other two, viz., the harmonic and melodic.

The normal minor scale is first presented without signature showing the order of the intervals of which it is composed, and then with signature (see example). All the minor scales should be written out in these two ways, and sung until they are as well known as the major scales. Until this is done the pupil will not be prepared to go on to the study of the other forms of the minor scale.

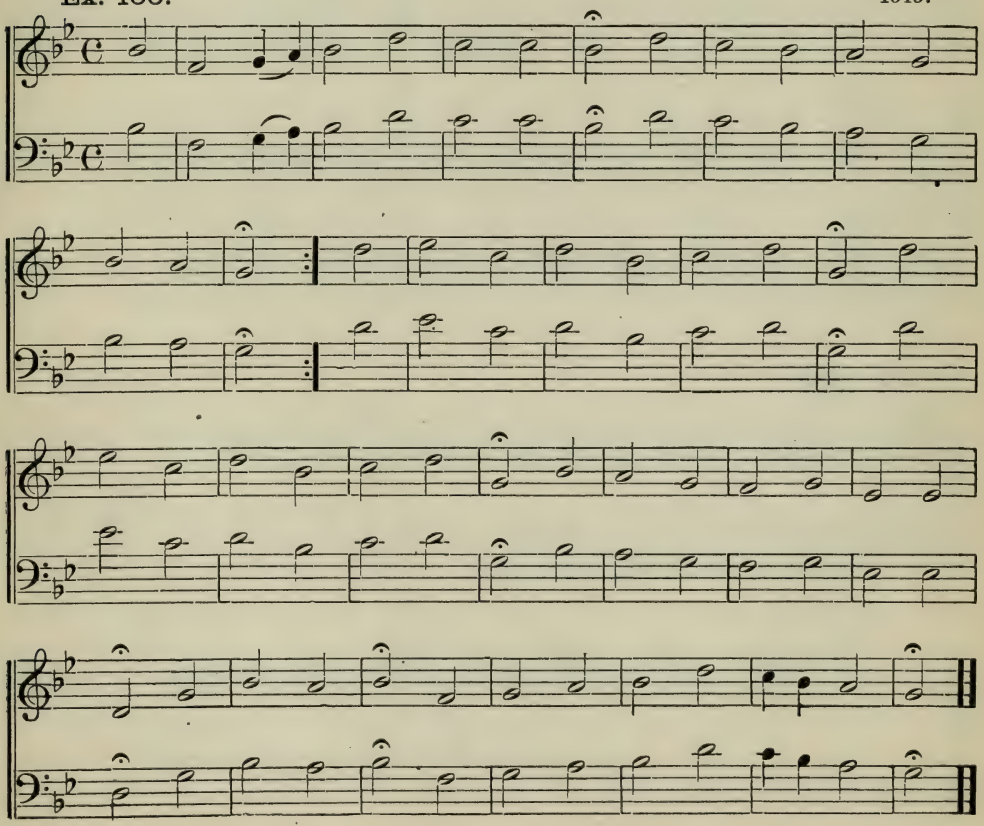


It will be seen from the foregoing illustrations that in the normal minor scales the minor seconds occur between the second and third, fifth and sixth degrees. In writing out these scales the pupil has but to write out the notes of a scale from each degree of the staff on which a major scale has already been learned, and then to use a sufficient number of flats or sharps to bring the minor seconds in their proper place; these sharps or flats may then be placed as the signature.

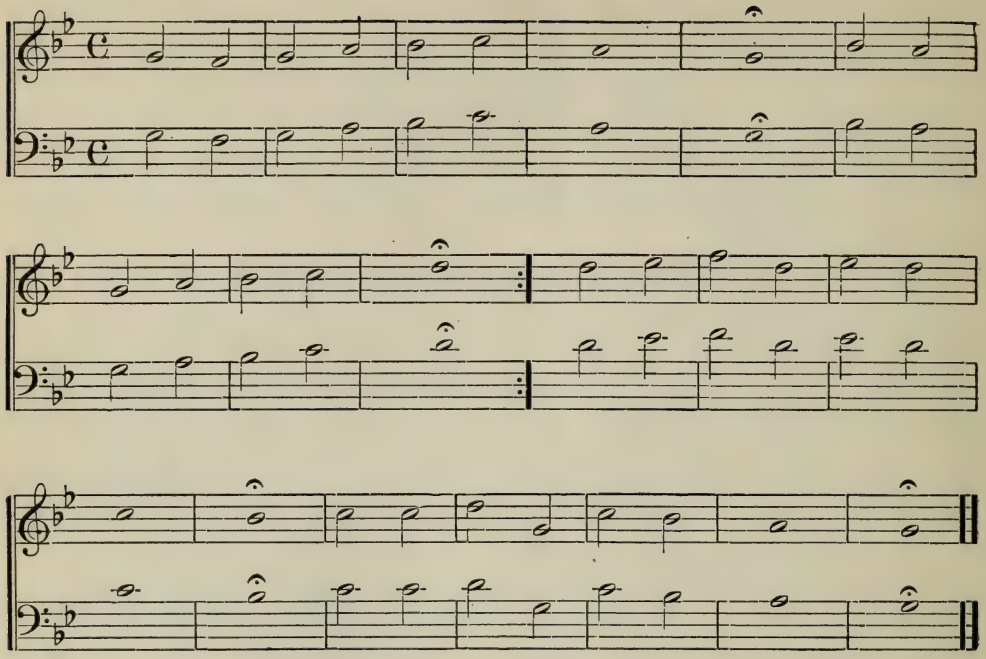
There are no intervals in the normal minor scale which are not found in the major scale.

The following melodies are based upon this form of the minor scale.

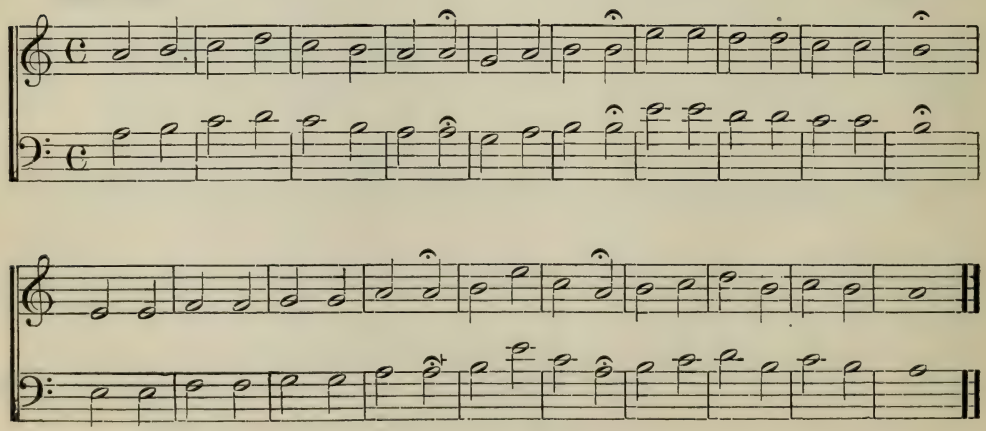
Ex. 160. 1545.



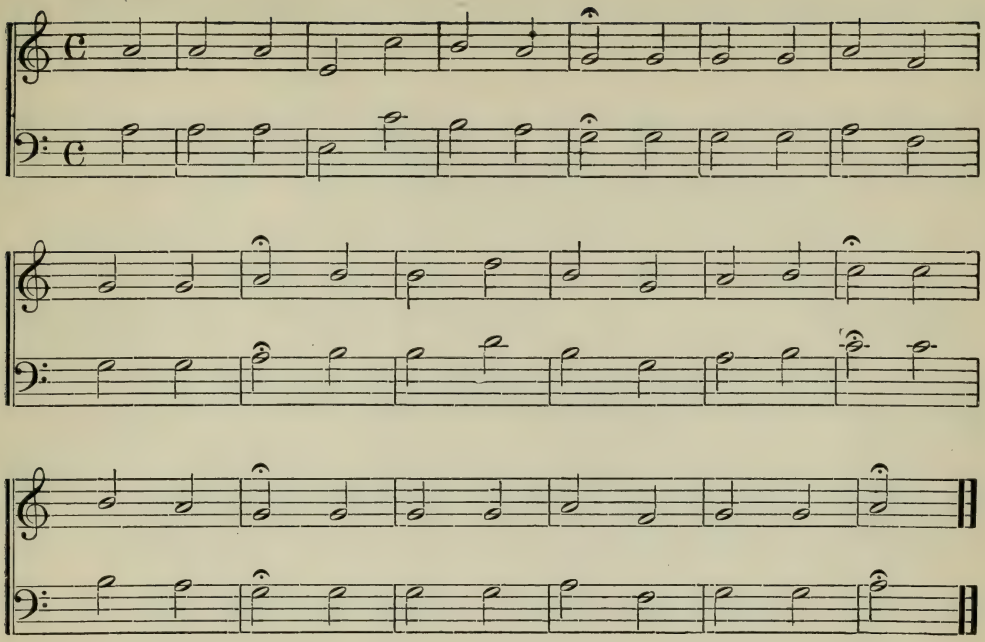
Ex. 161. 1565.



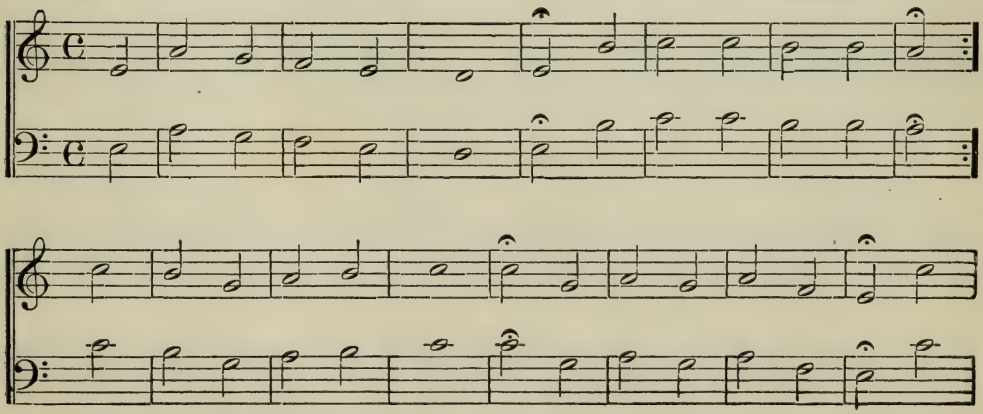
Ex. 162. 1640.

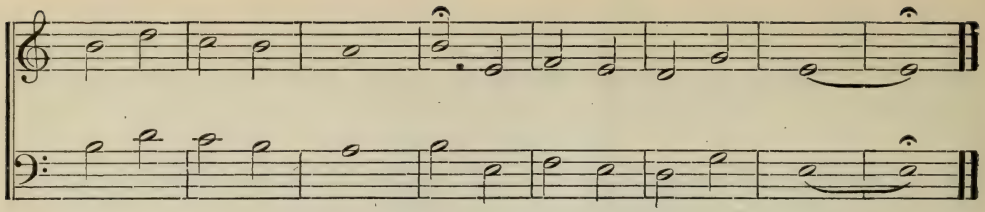


Ex. 163. 1589.

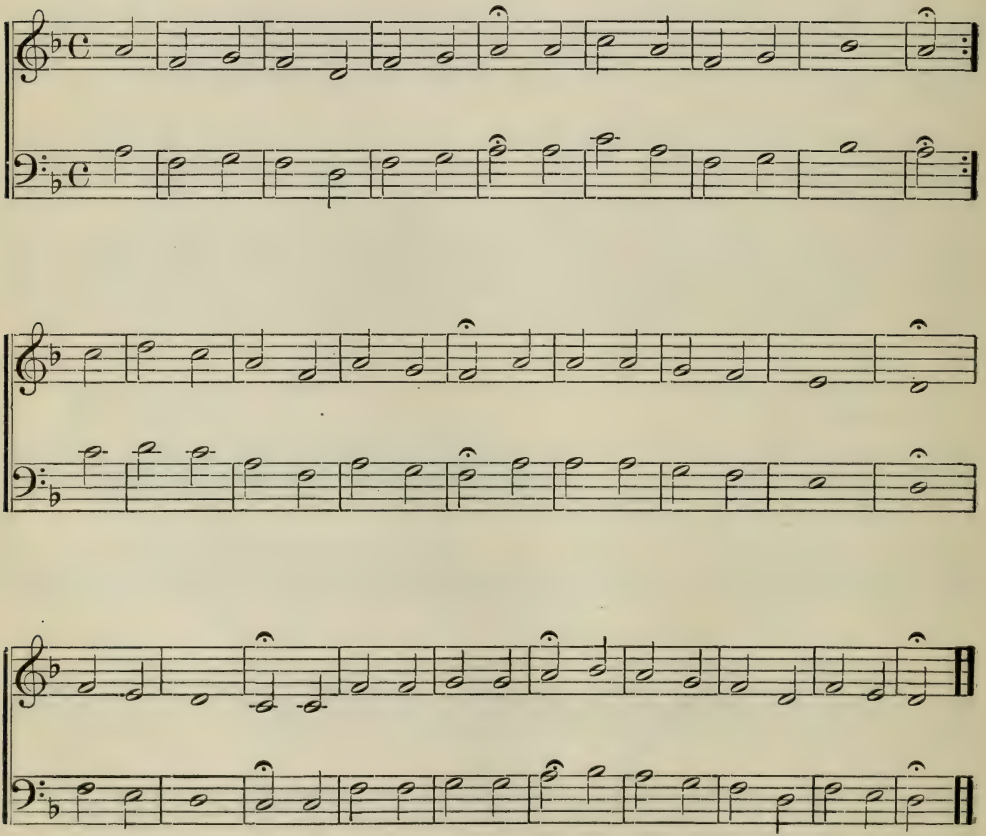


Ex. 164. HASSLER, 1601.



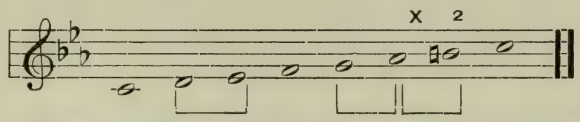


Ex. 165. 1540.



THE HARMONIC MINOR SCALE.

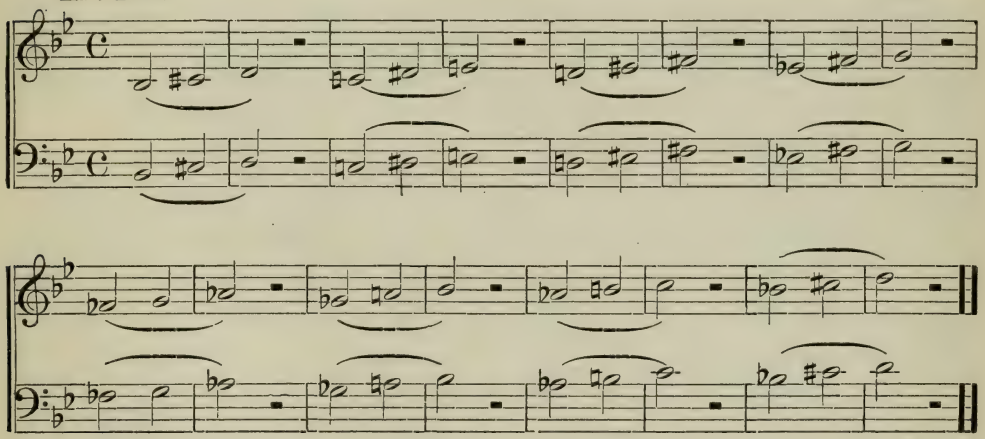
This form of the minor scale is formed from the normal minor scale by raising the seventh a semitone.



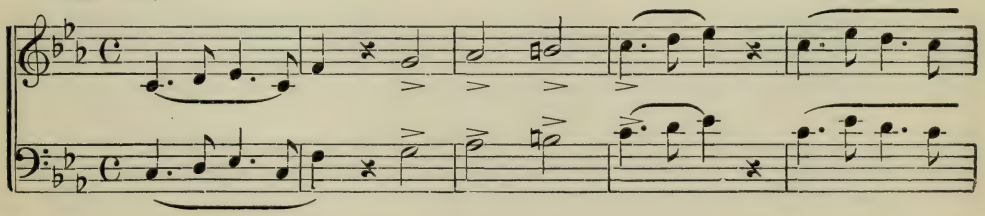
In the scale itself we find one new interval, the augmented second, between the sixth and seventh tones; this interval is the same in sound as a minor third, but produces a different mental effect.

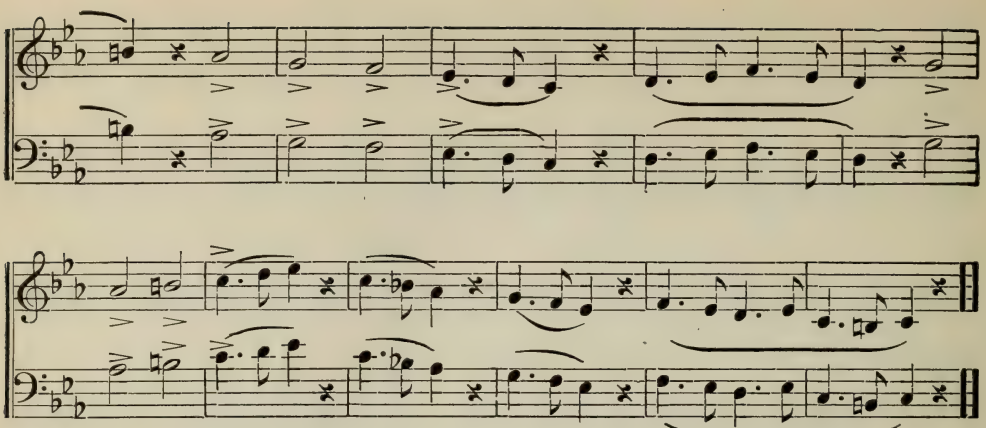
AUGMENTED SECONDS.

Ex. 166. ABT.

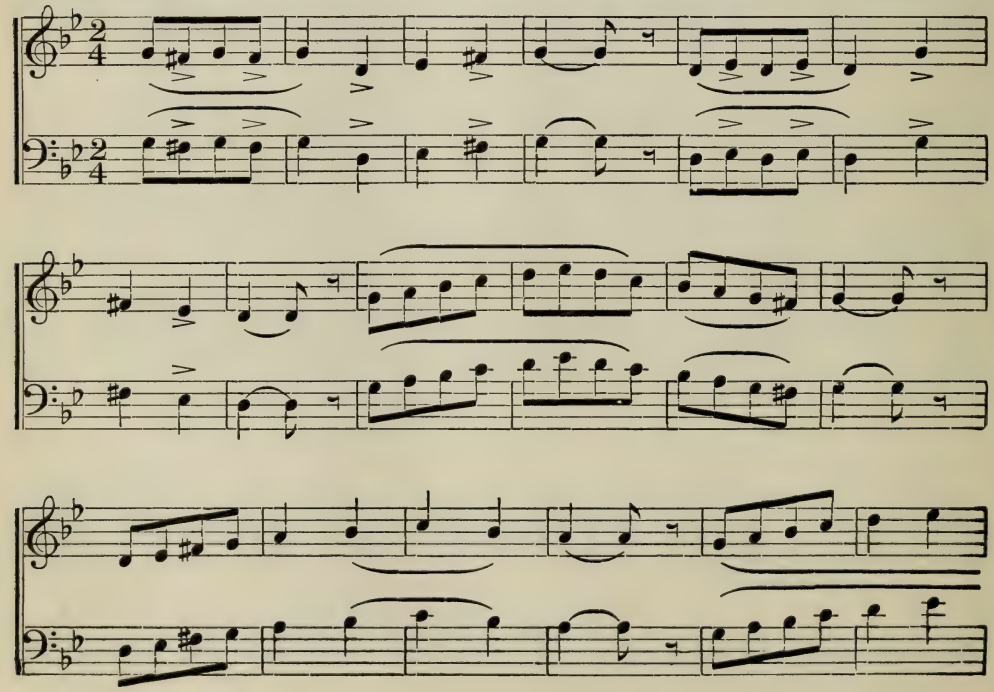


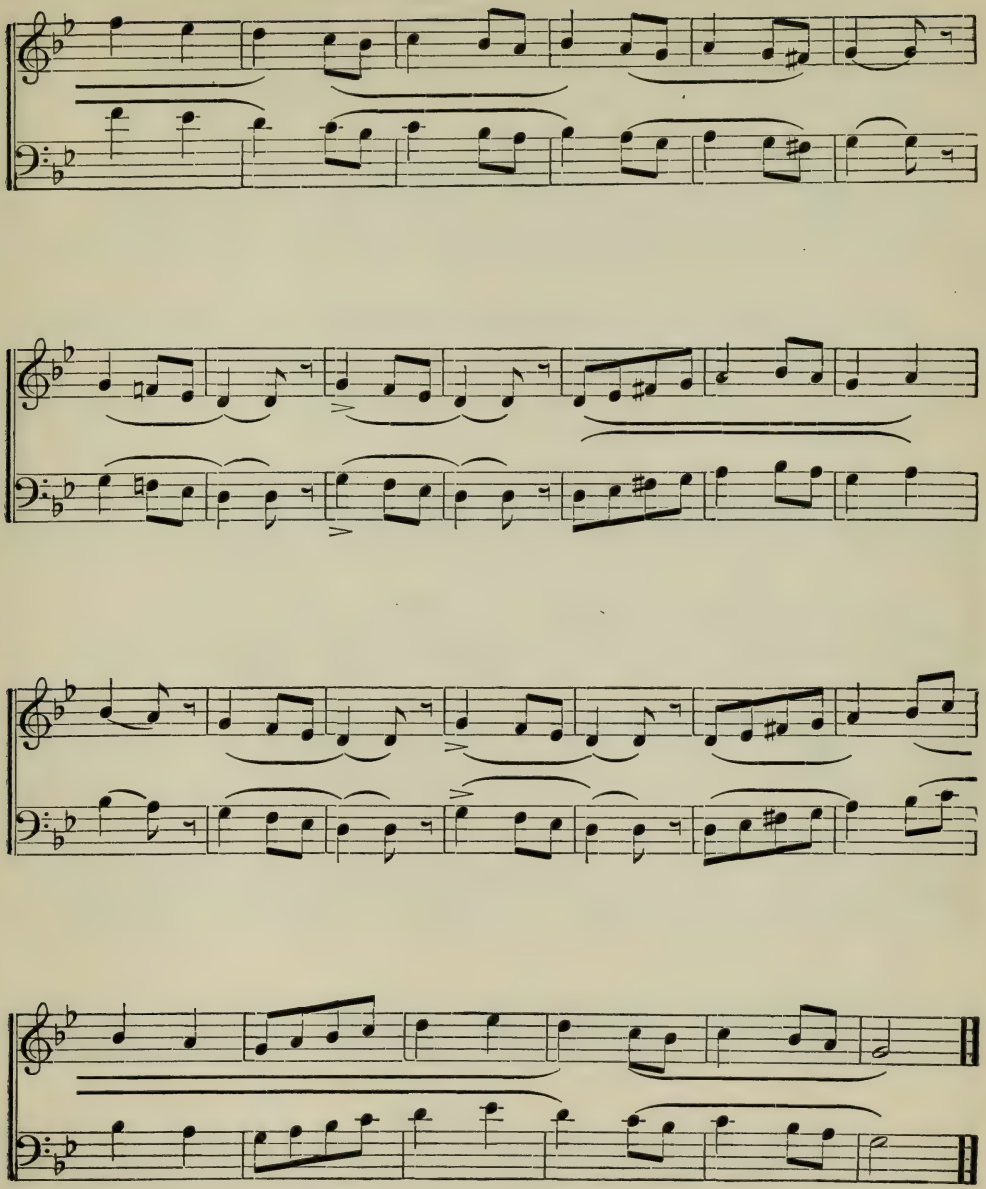
Ex. 167. DURAND.



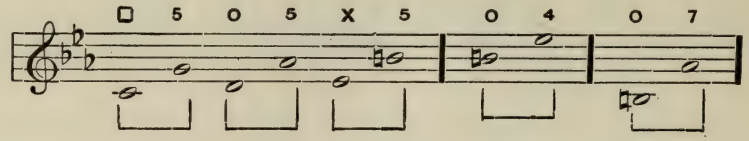


Ex. 168. DURAND.



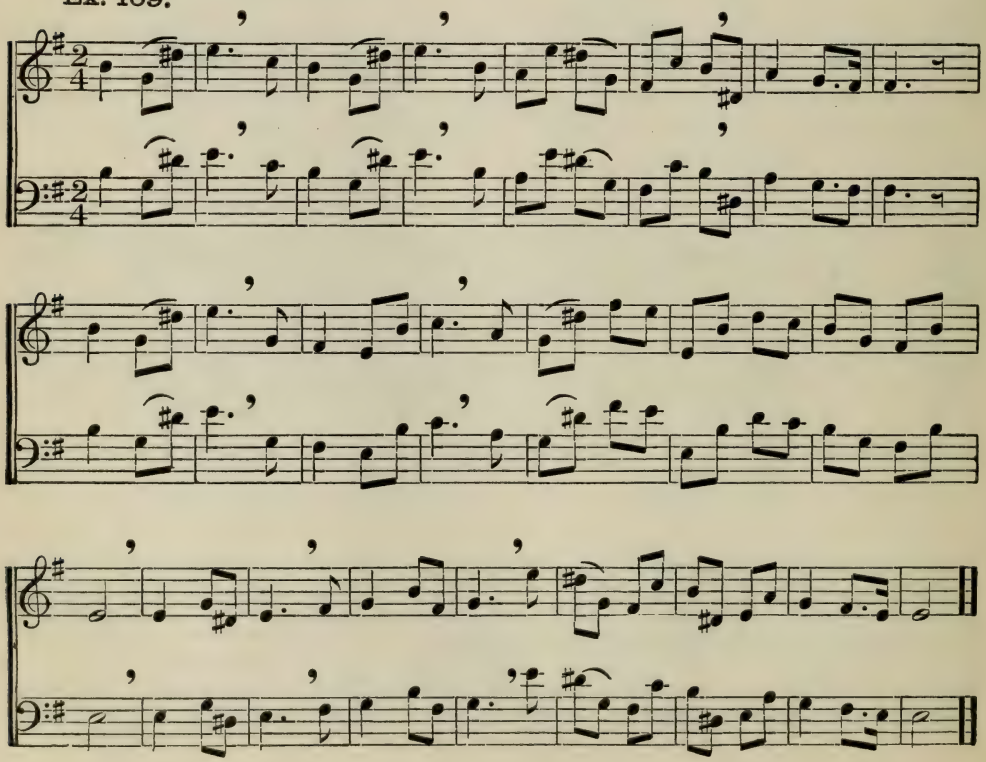


There are also three other intervals found in this scale, viz., the augmented fifth on the third tone, the diminished fourth on the seventh tone, and the diminished seventh on the seventh tone of the scale. (See example.)

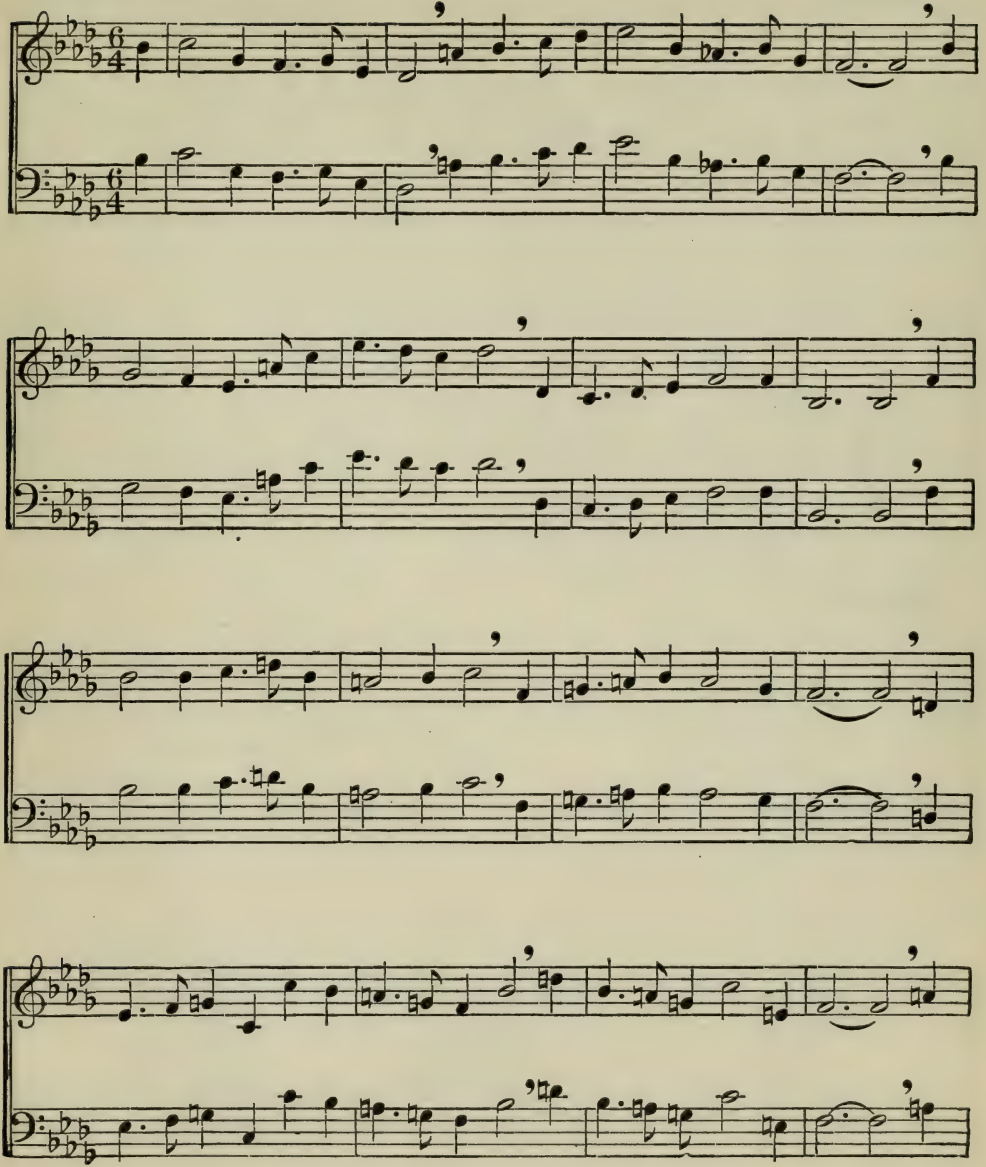


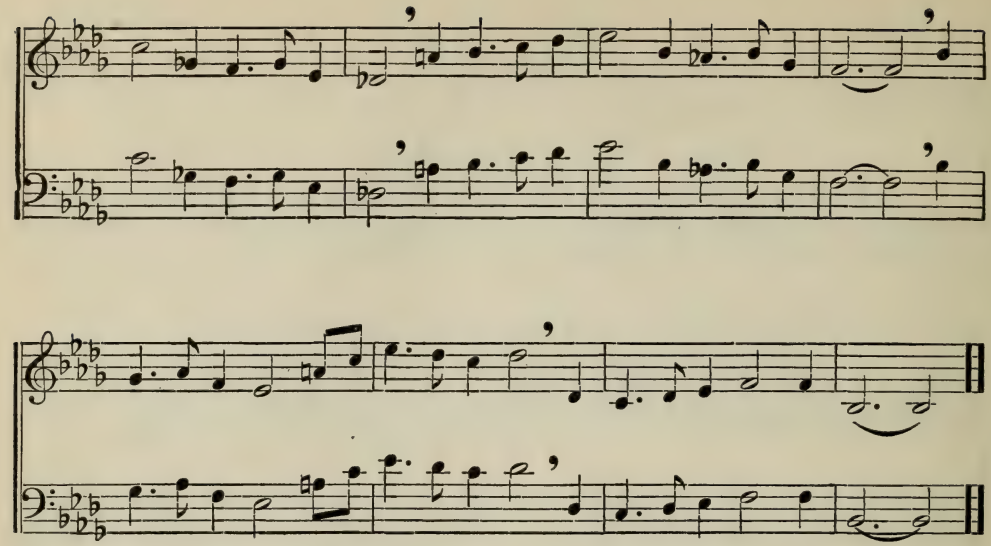
The augmented fifth is the same in sound as the minor sixth but produces a different effect having a distinct tendency to move upward.

Ex. 169.

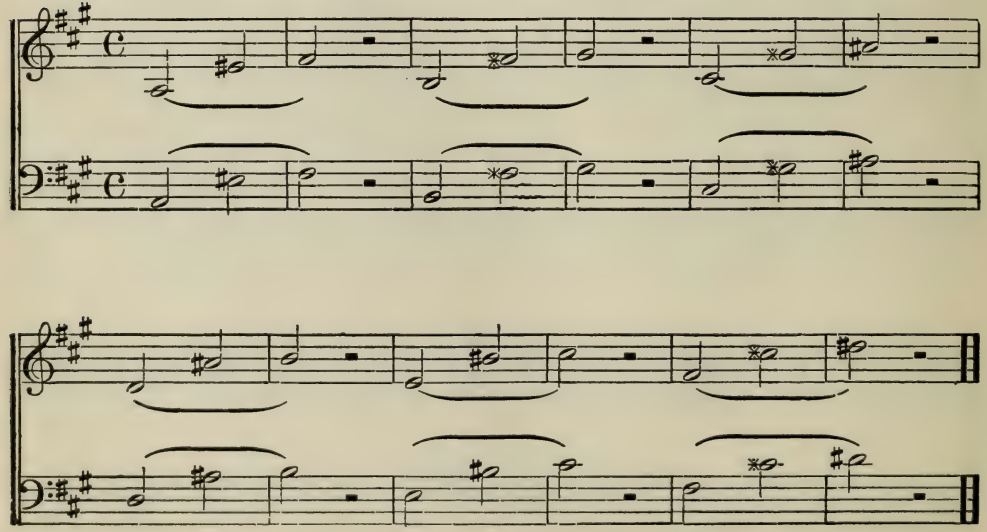


Ex. 170. WÜLLNER.



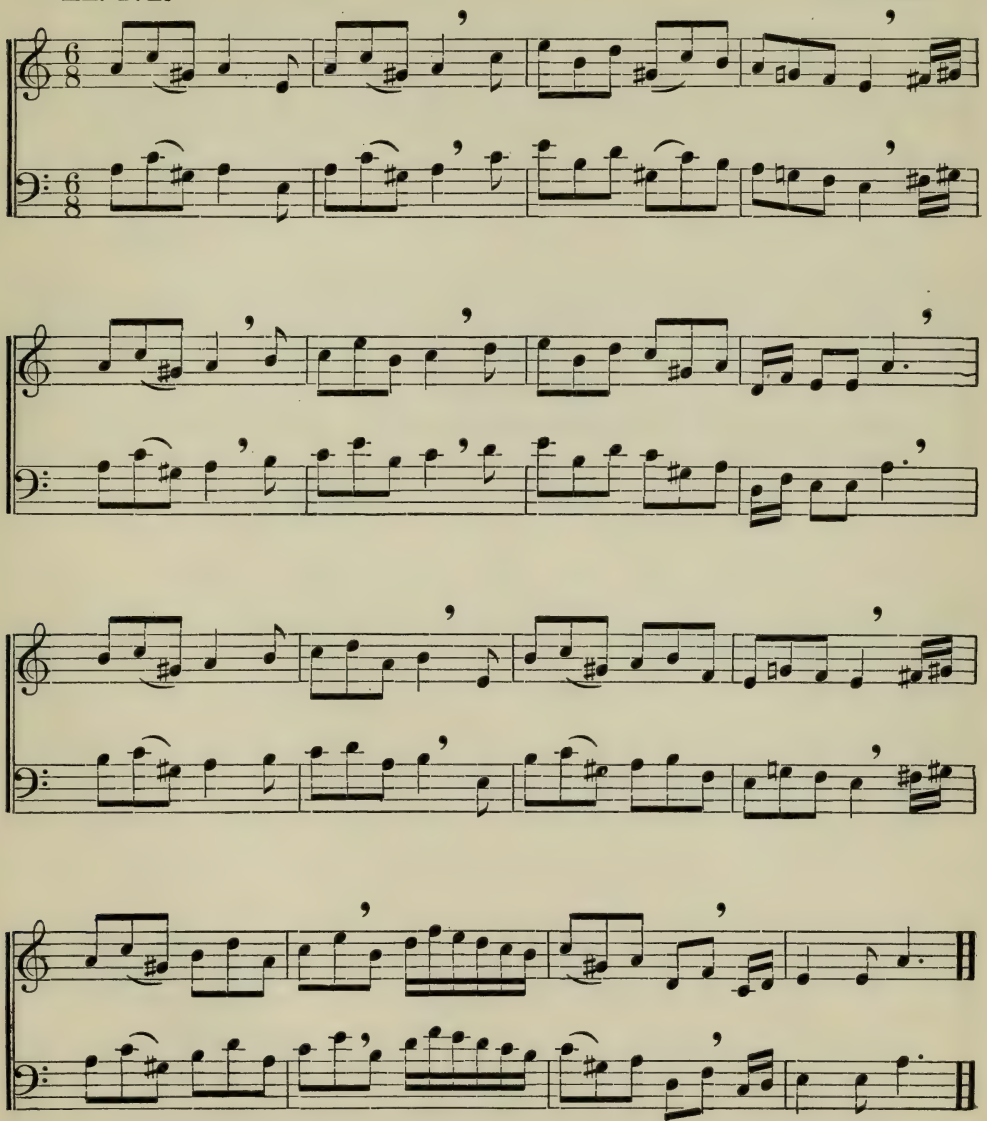


Ex. 171. ABT.

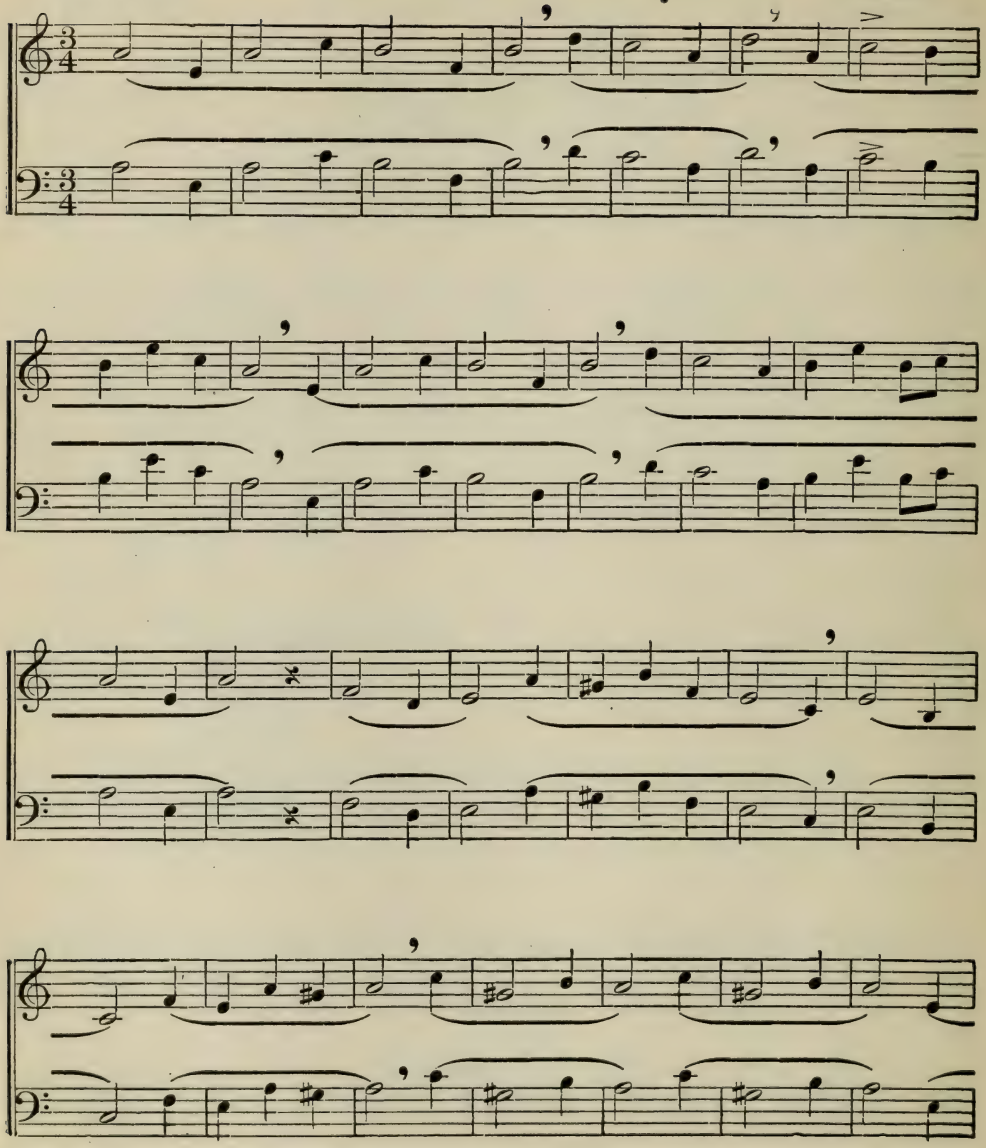


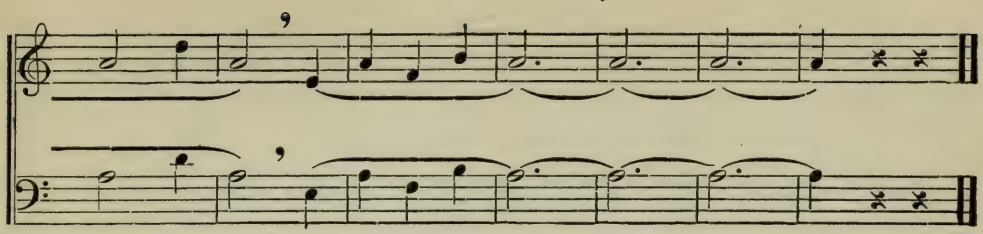
The diminished fourth is the same in sound as the major third.

Ex. 172. WÜLLNER.

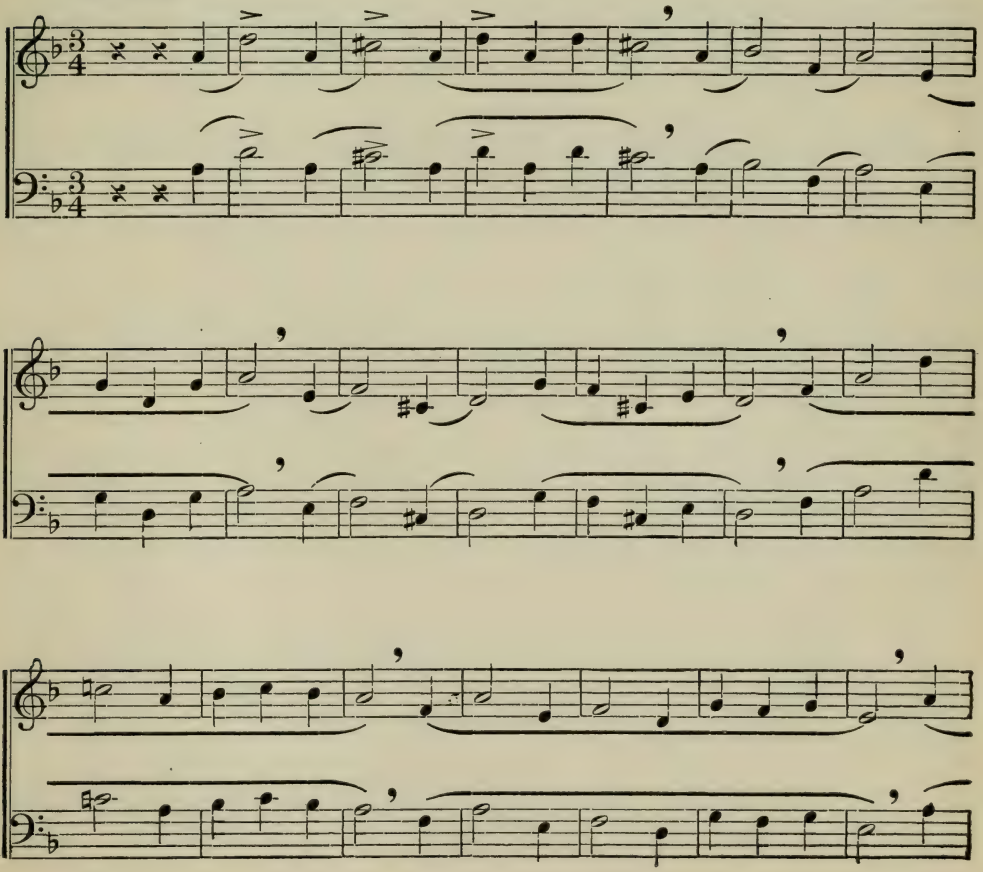


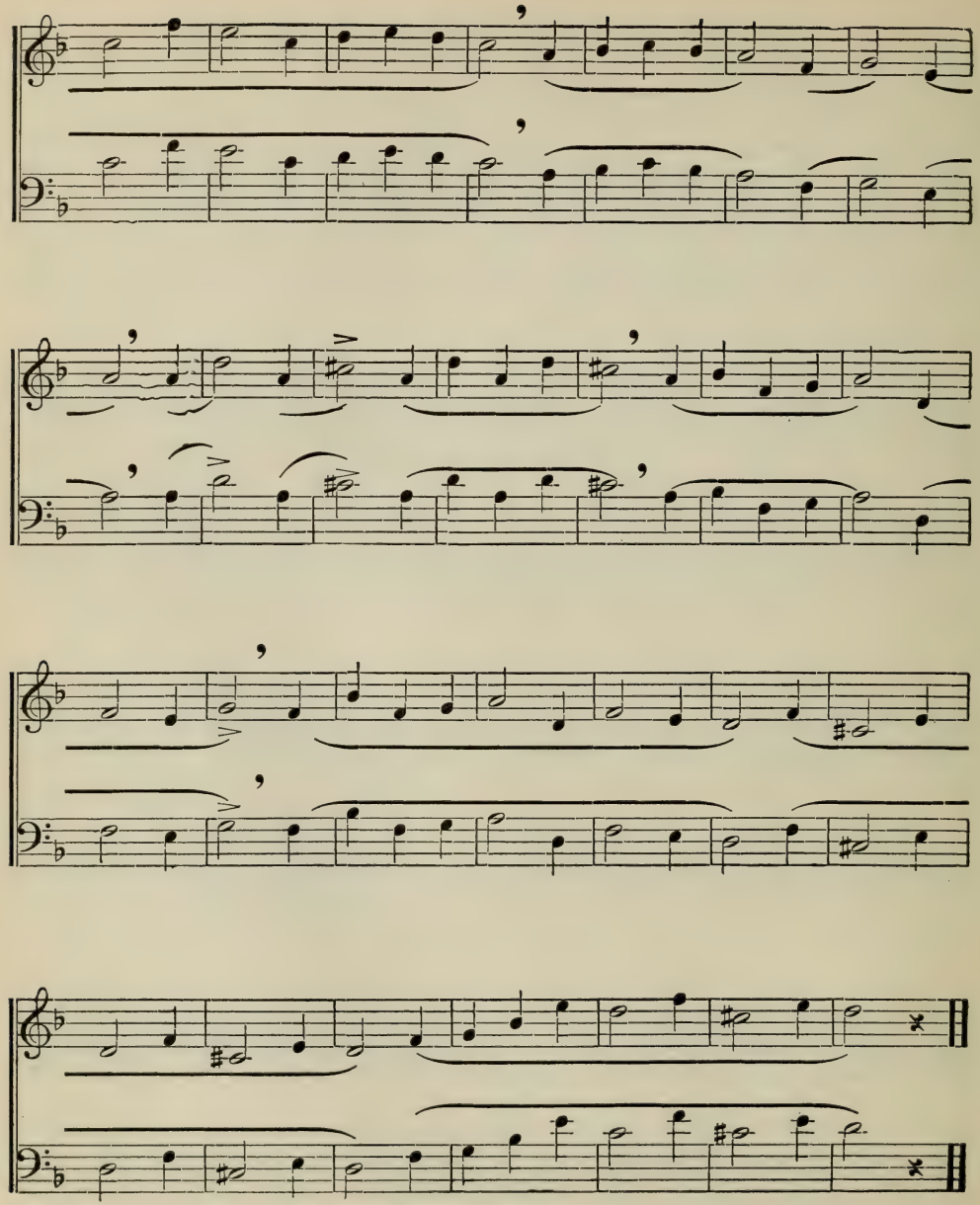
Ex. 173. DURAND.



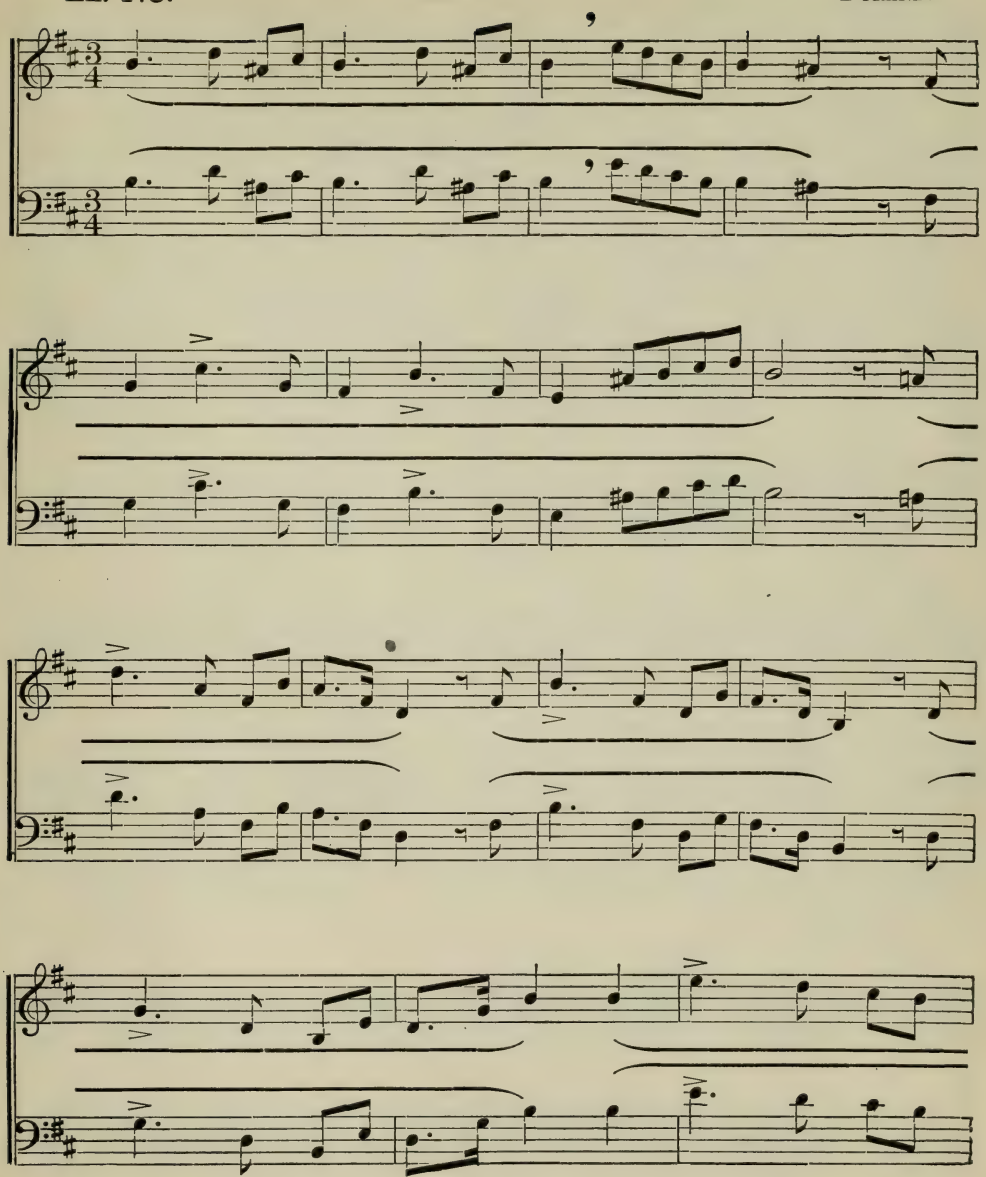


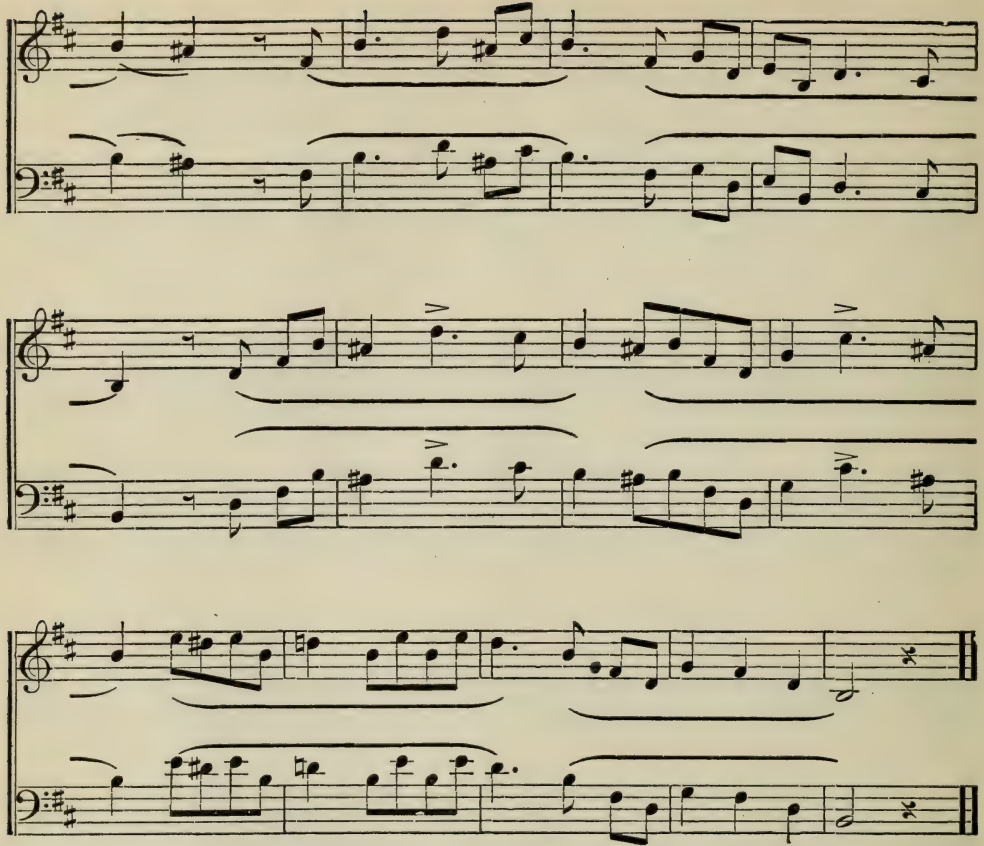
Ex. 174. DURAND.



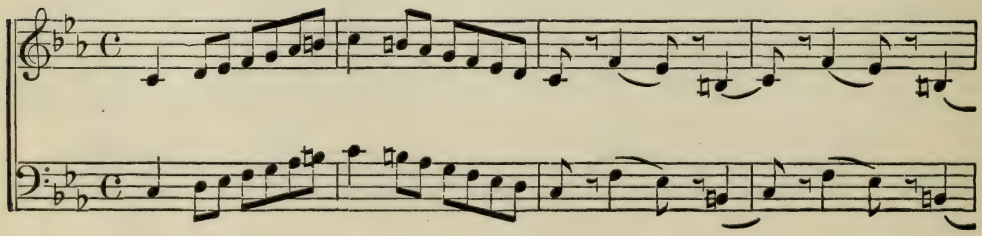


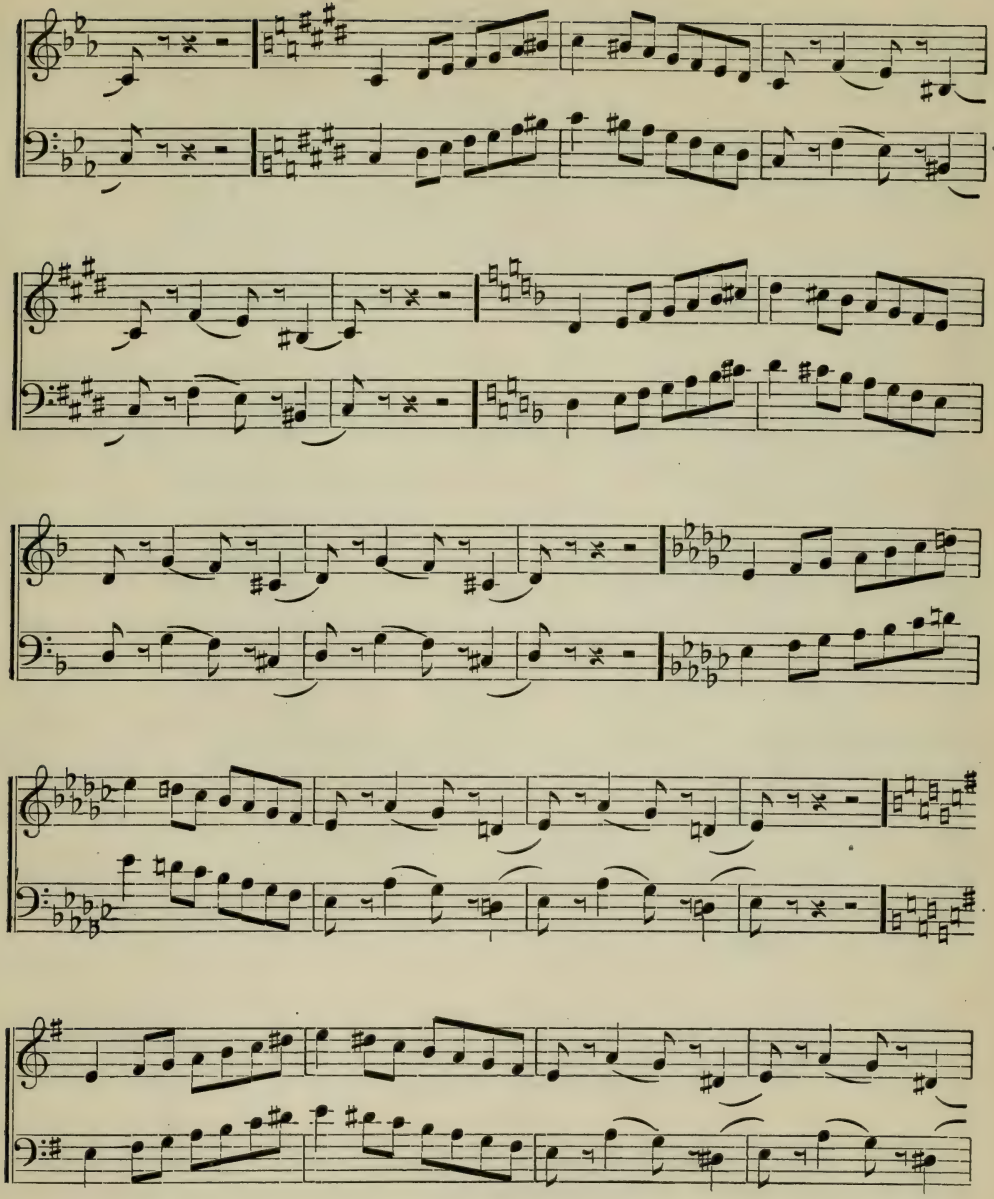
Ex. 175. DURAND.

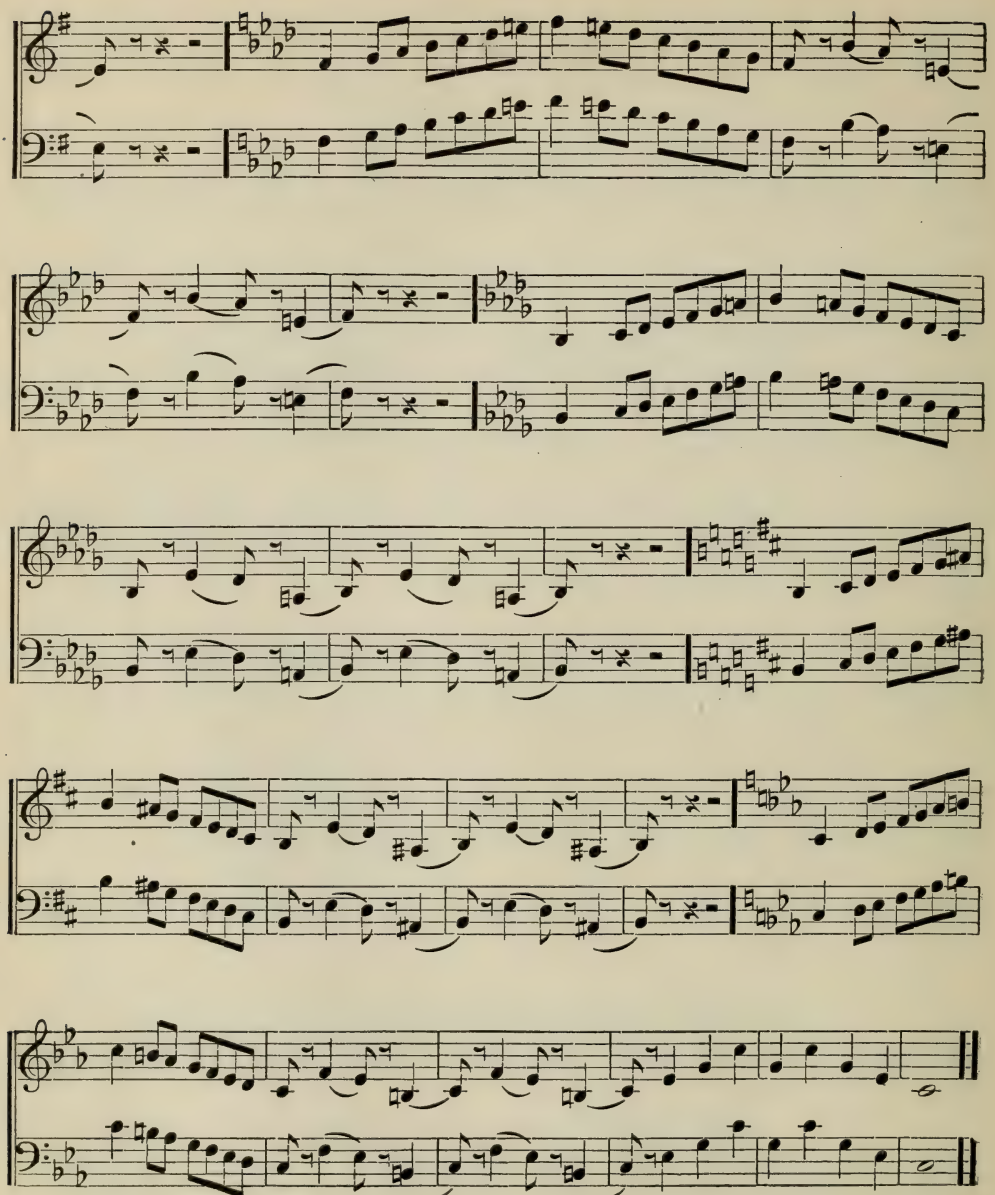




Ex. 176. BATISTE.

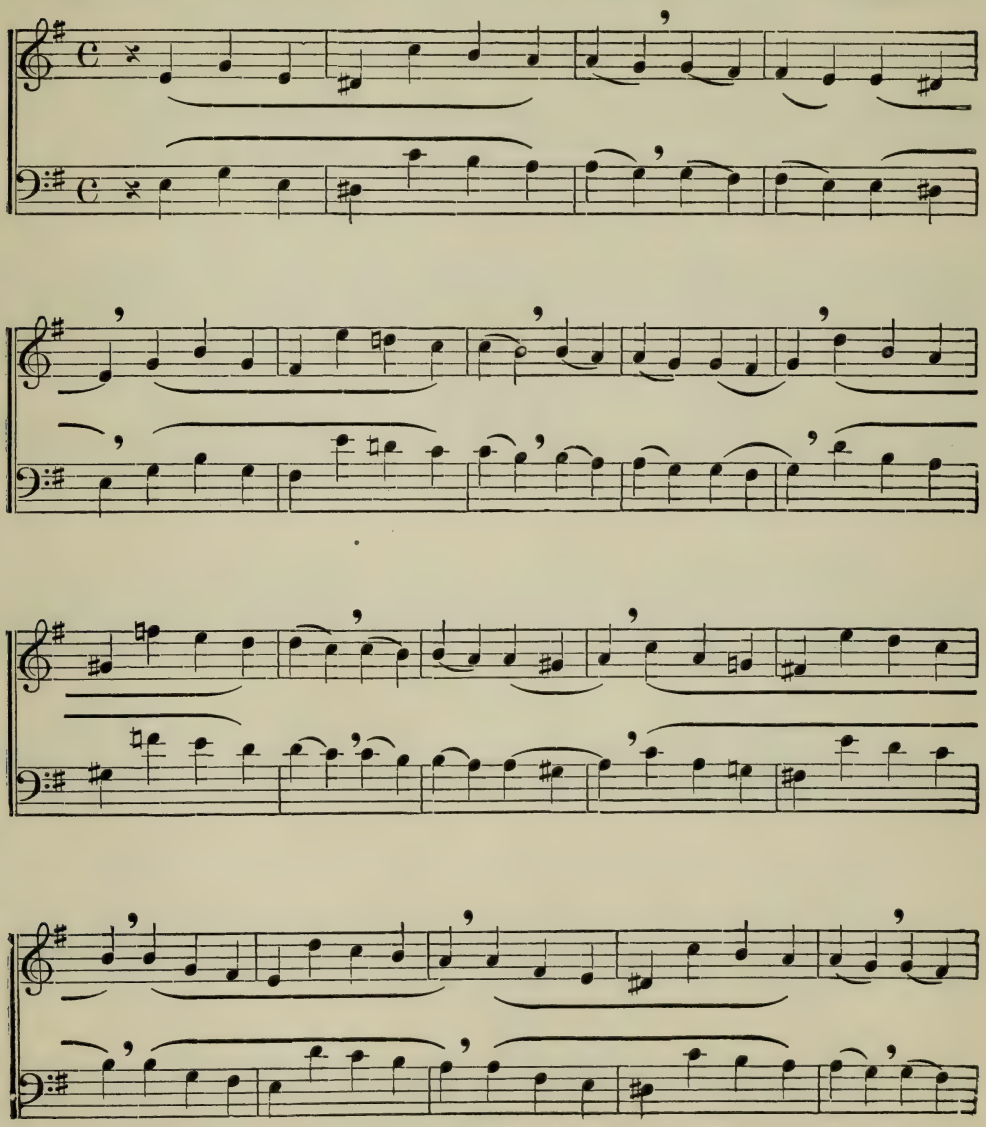


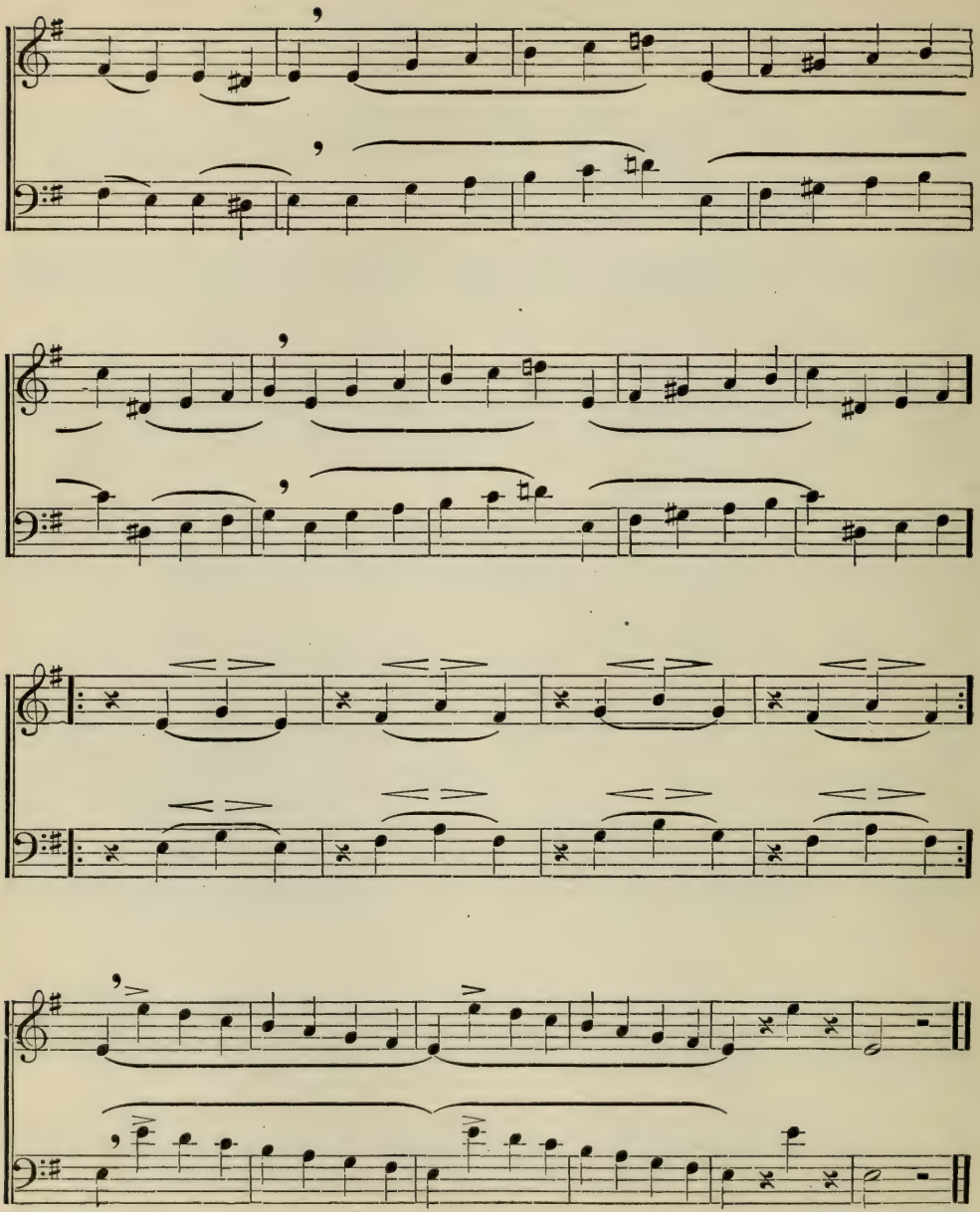




The diminished seventh is the same in sound as the major sixth.

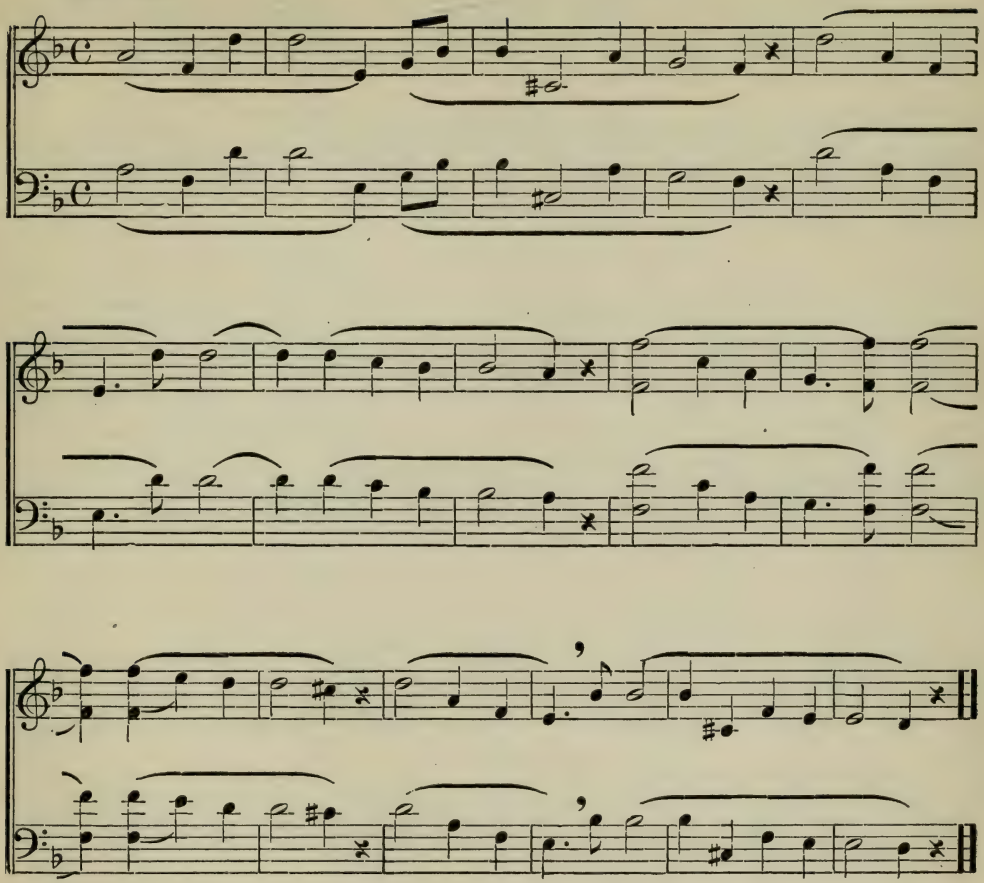
Ex. 177. DURAND.





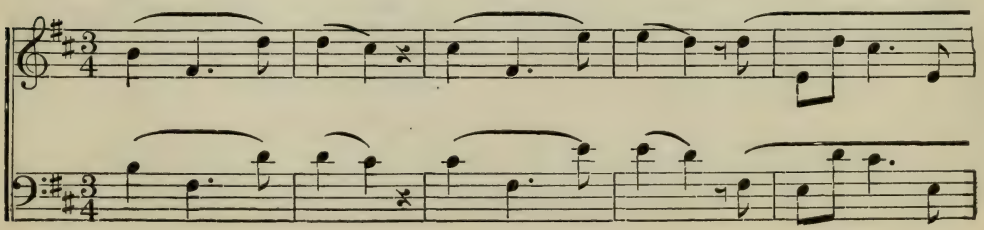
Ex. 178.

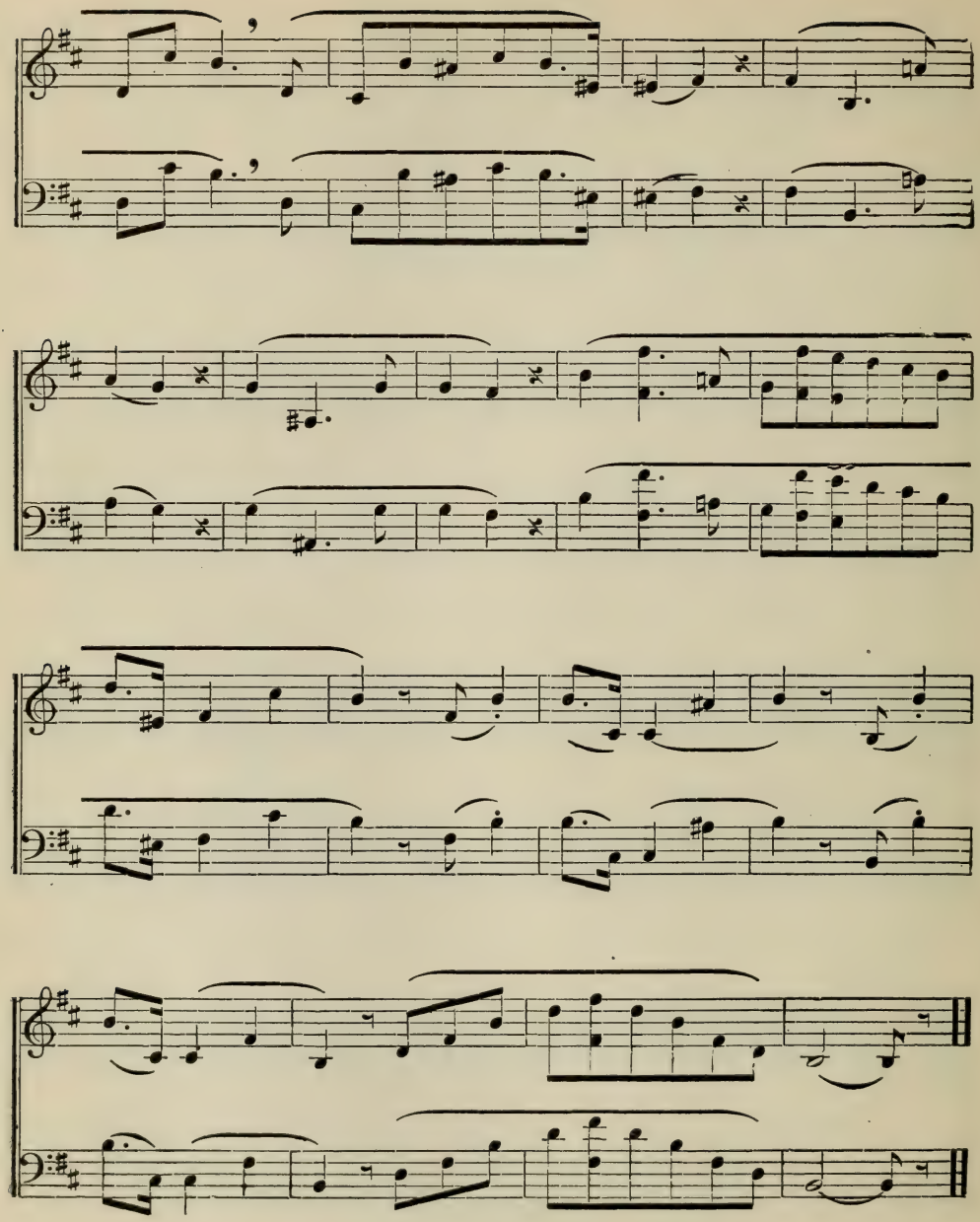
DURAND.



Ex. 179.

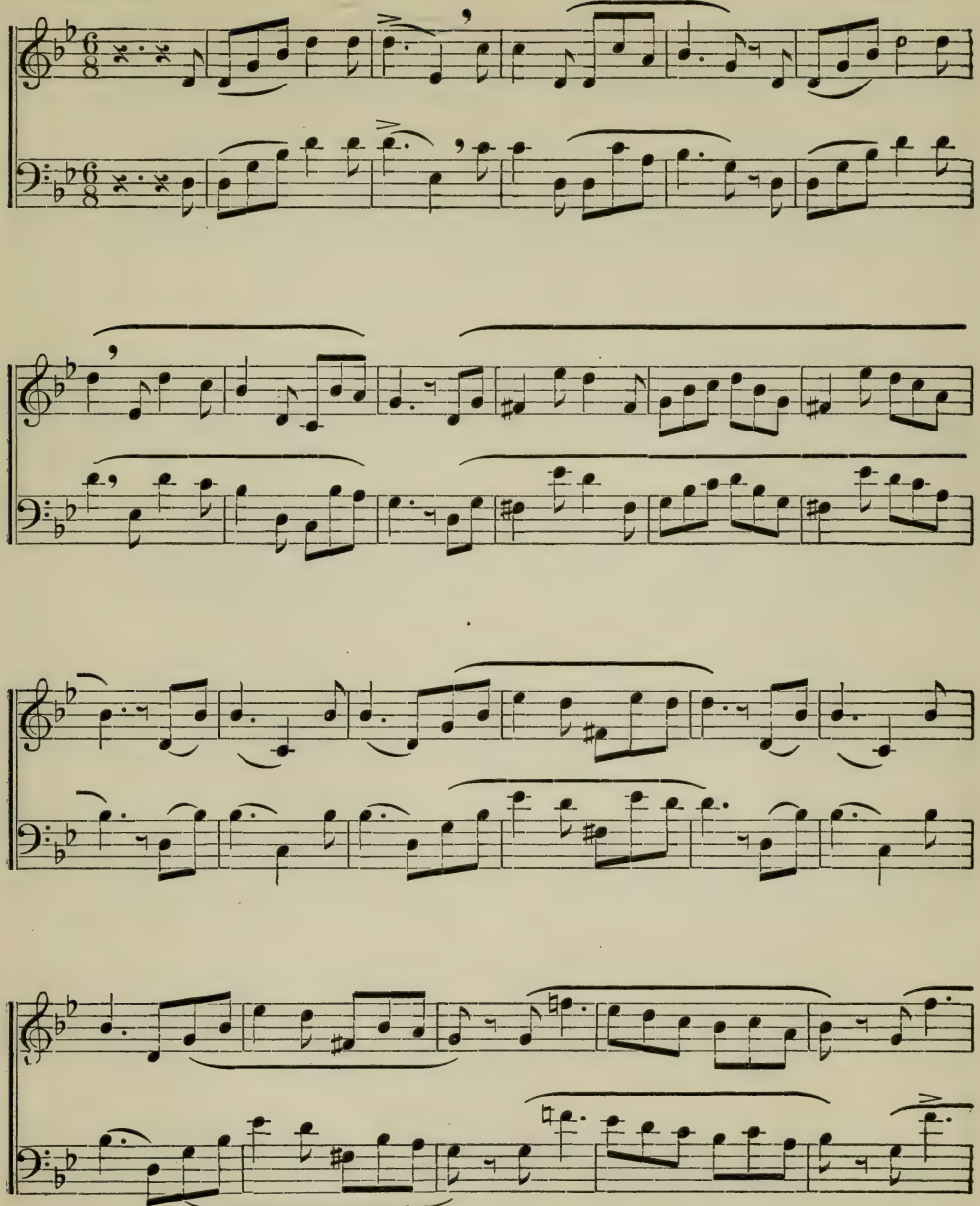
DURAND.

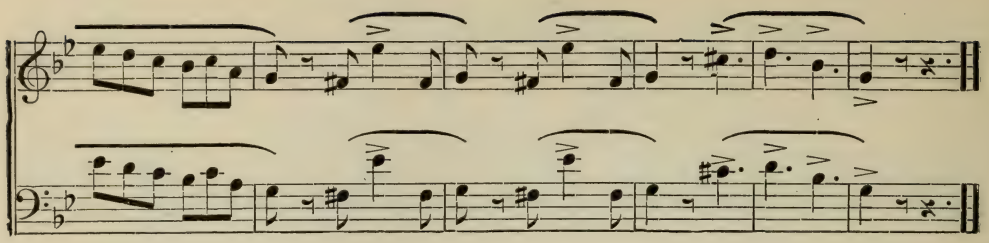




Ex. 180.

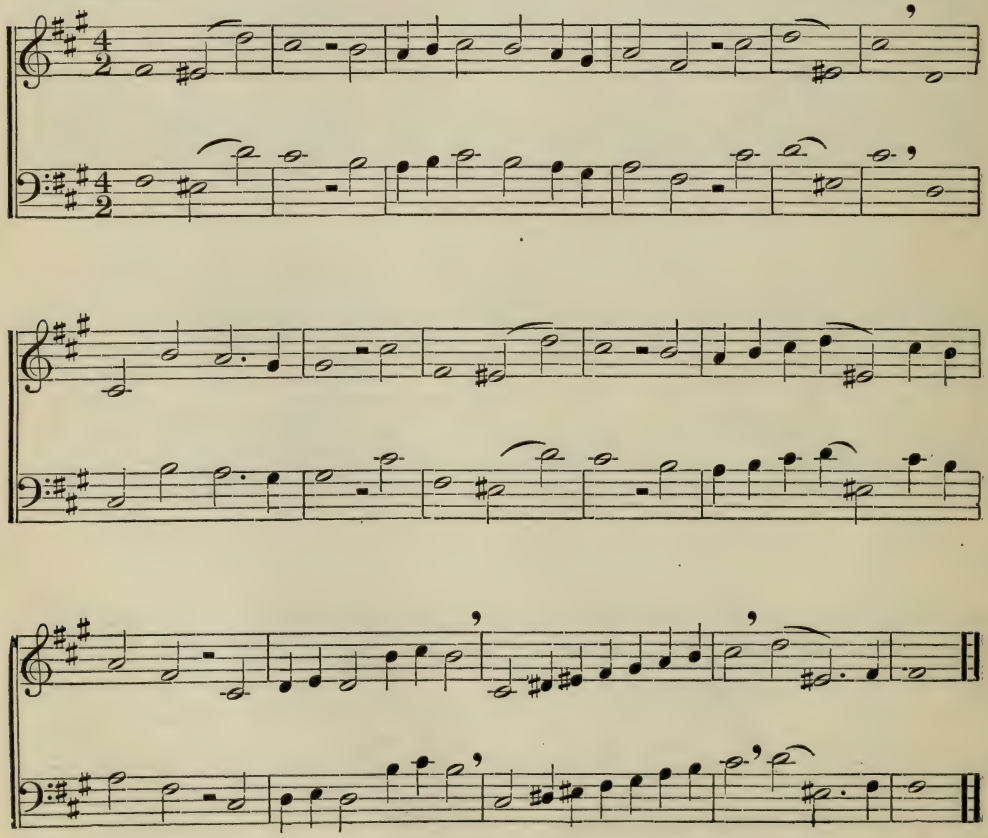
DURAND.



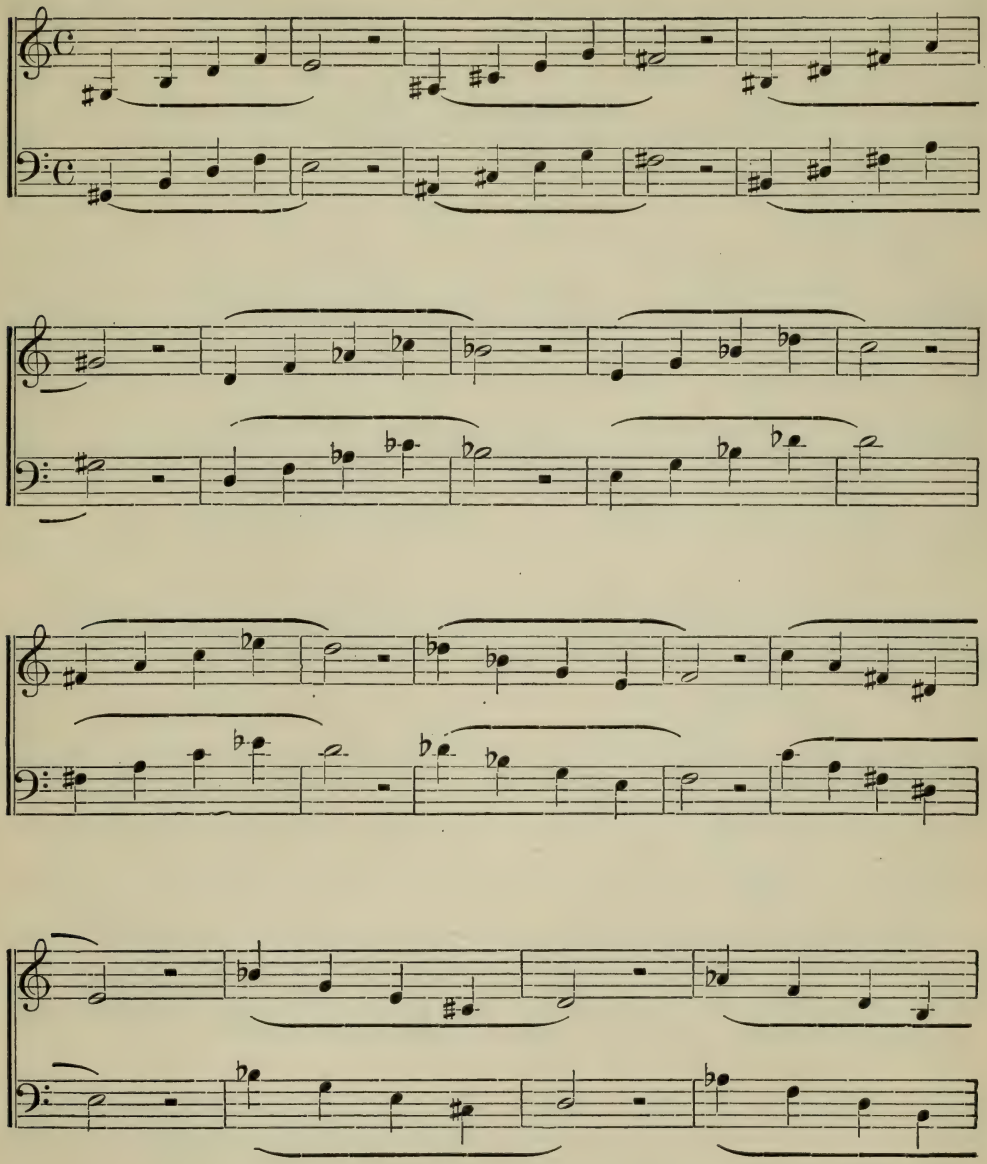


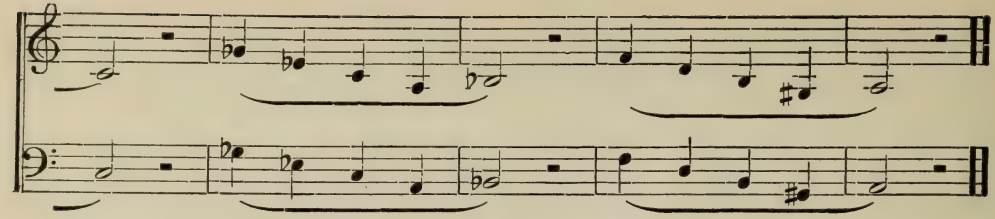
Ex. 181.

WÜLLNER.

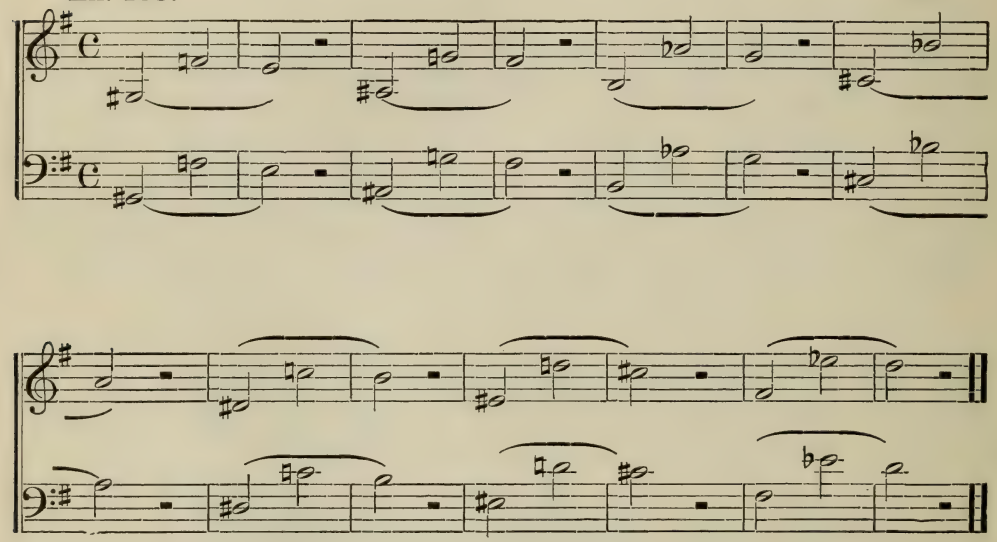


Ex. 182. АВТ.



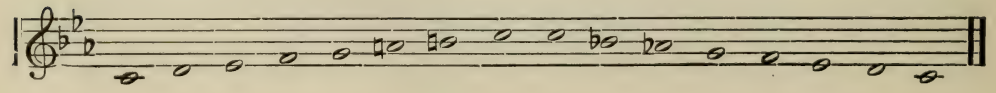


Ex. 183. ABT.

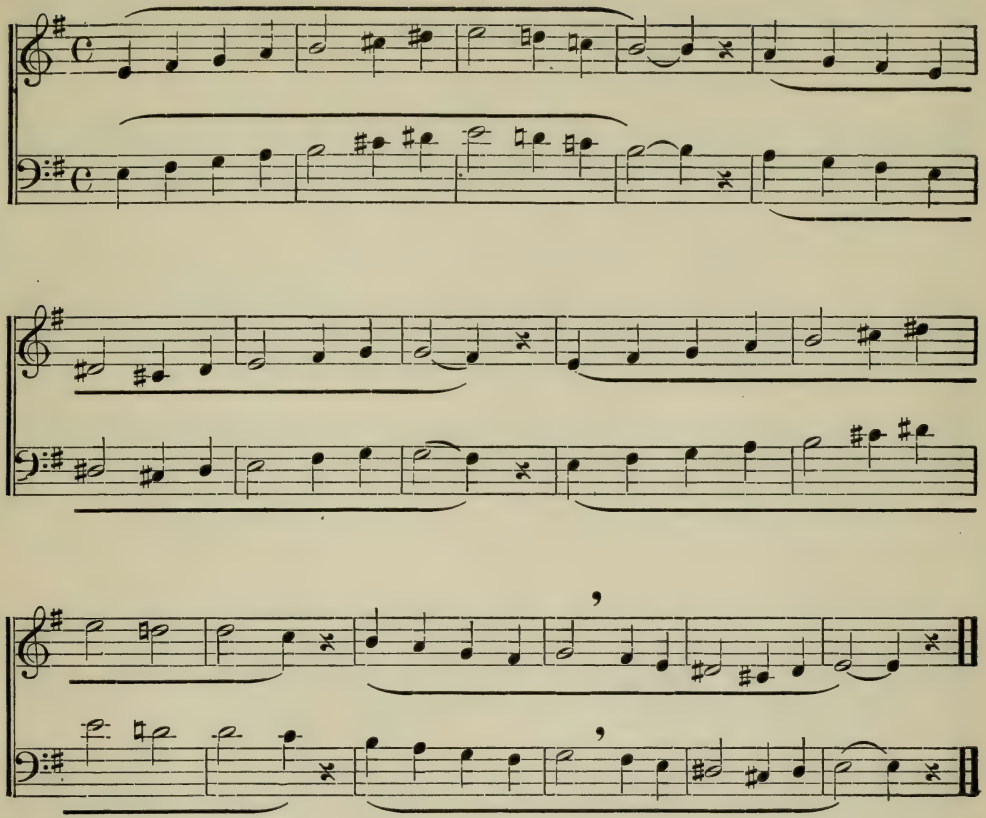


THE MELODIC MINOR SCALE.

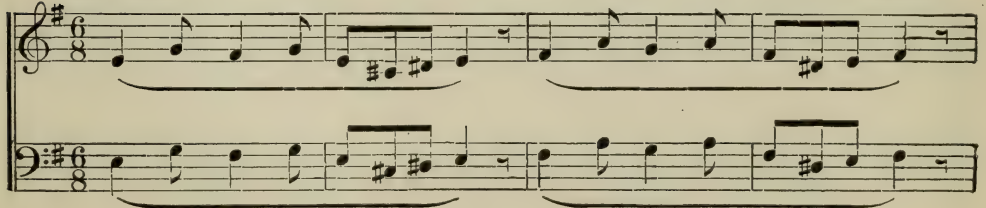
This form of the minor scale is used more particularly for melodic rather than harmonic purposes, as its name indicates. It is formed from the normal minor scale by raising the sixth and seventh a semitone ascending, and restoring the sixth and seventh in descending. See example.

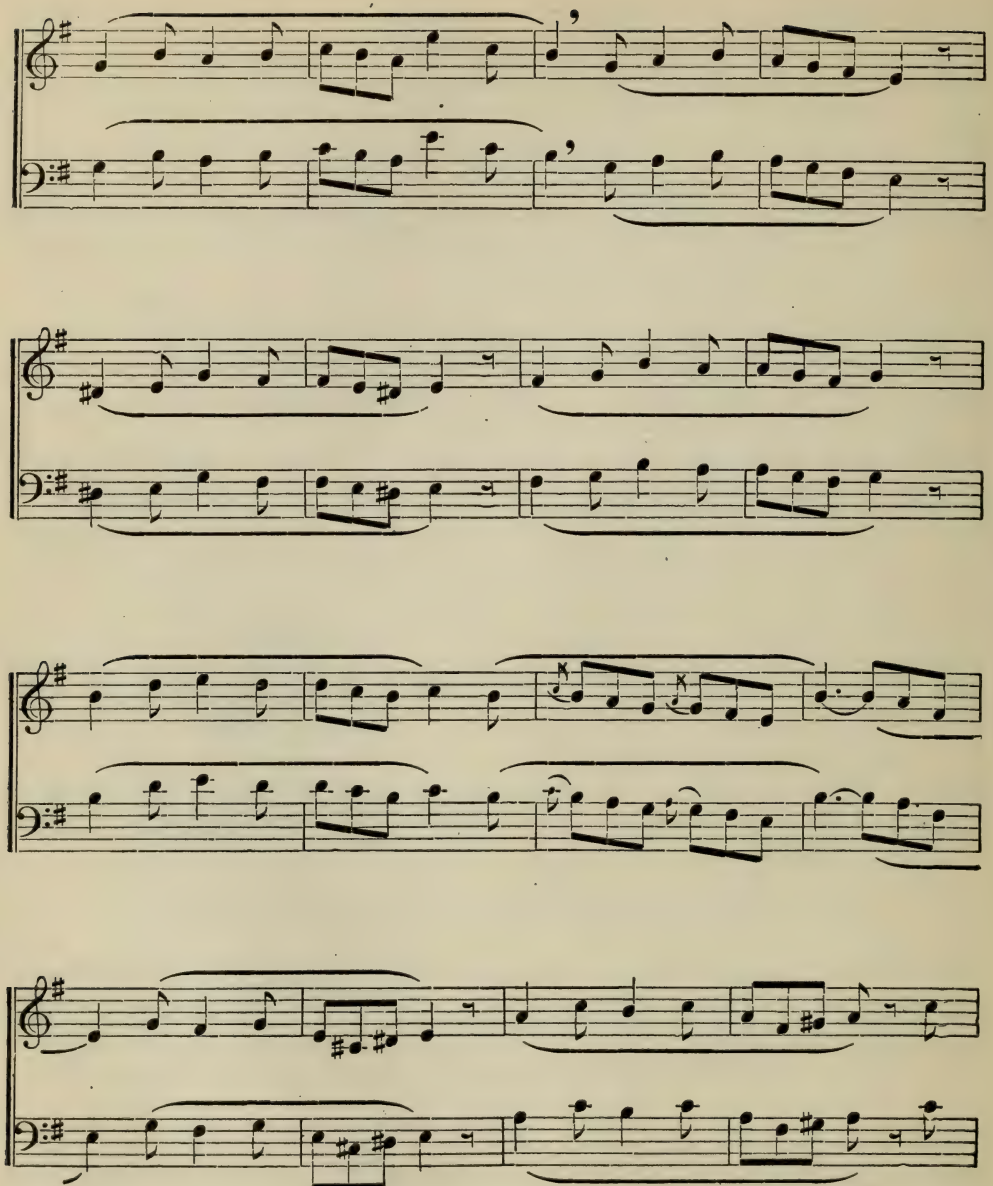


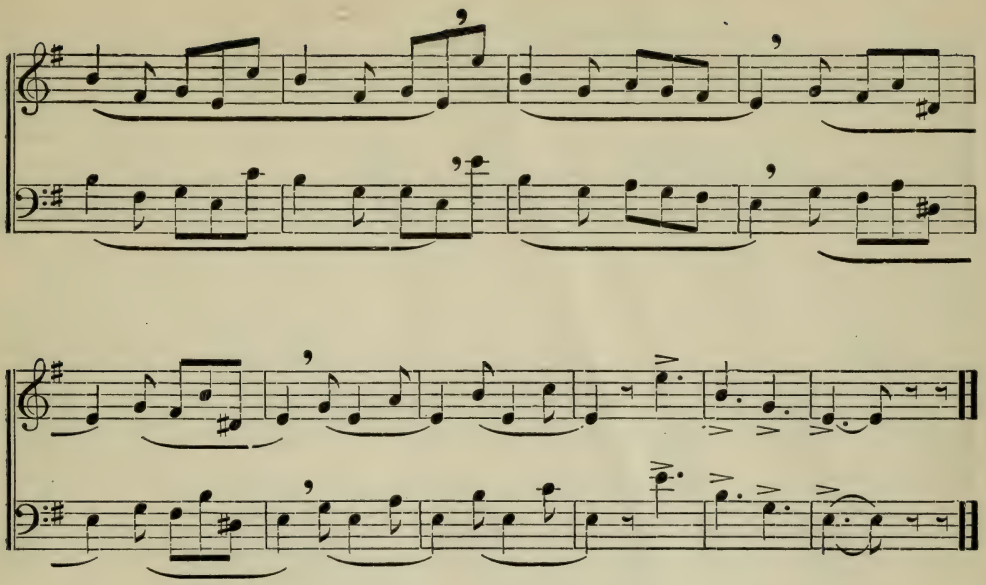
Ex. 184. DURAND.



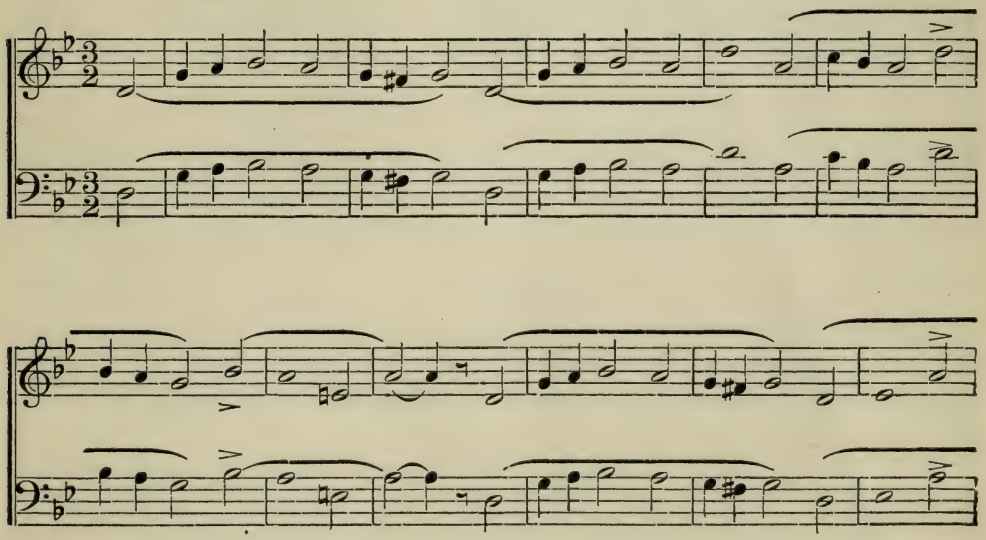
Ex. 185. DURAND.

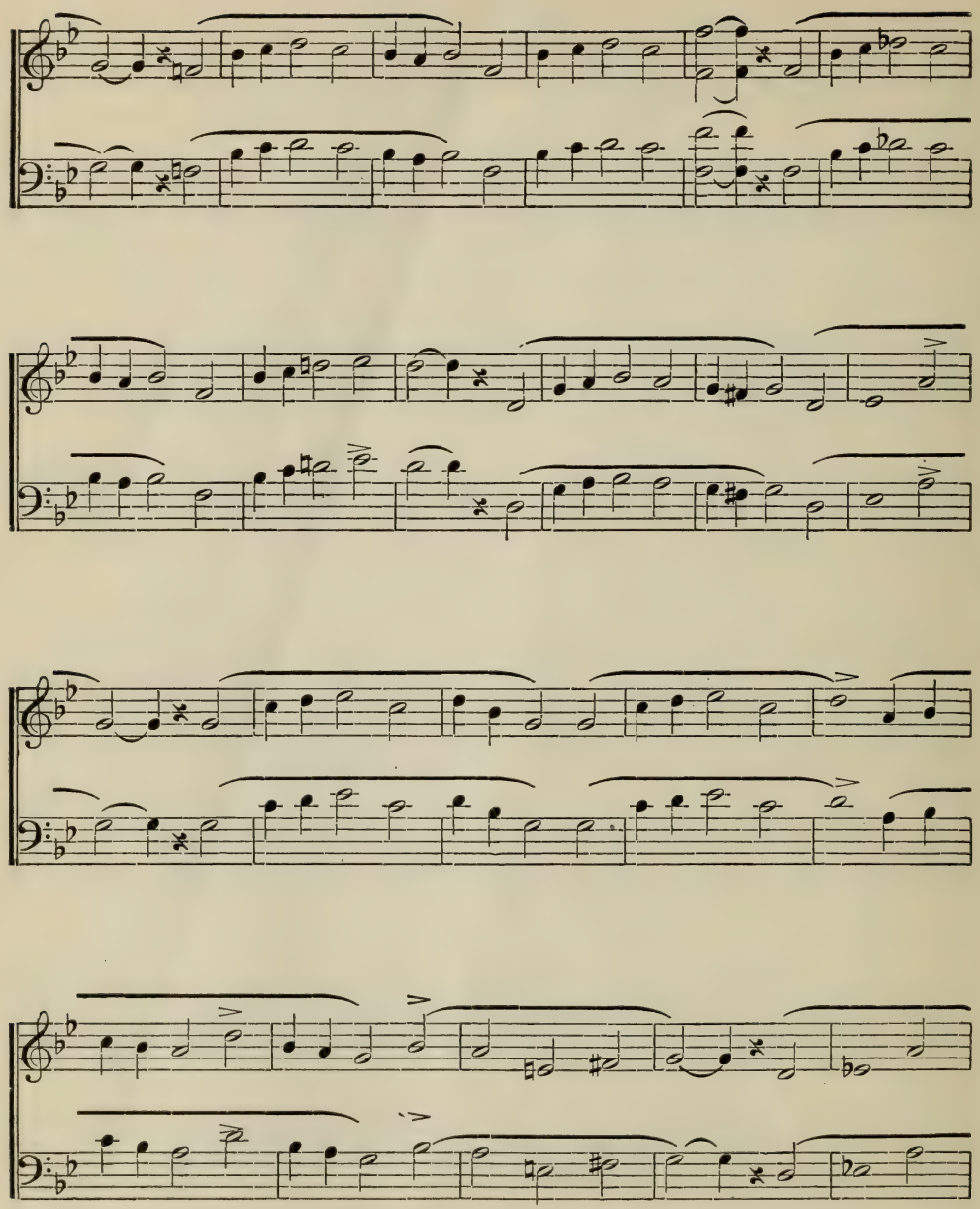


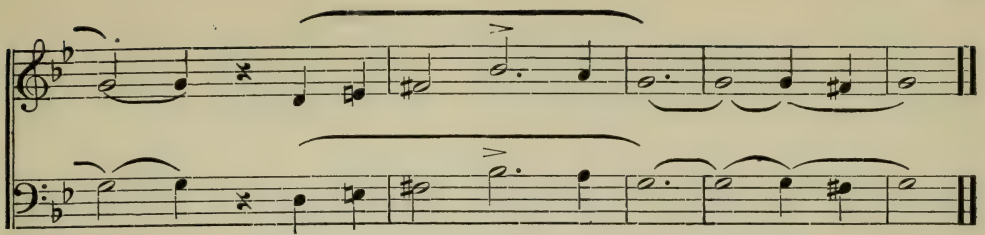




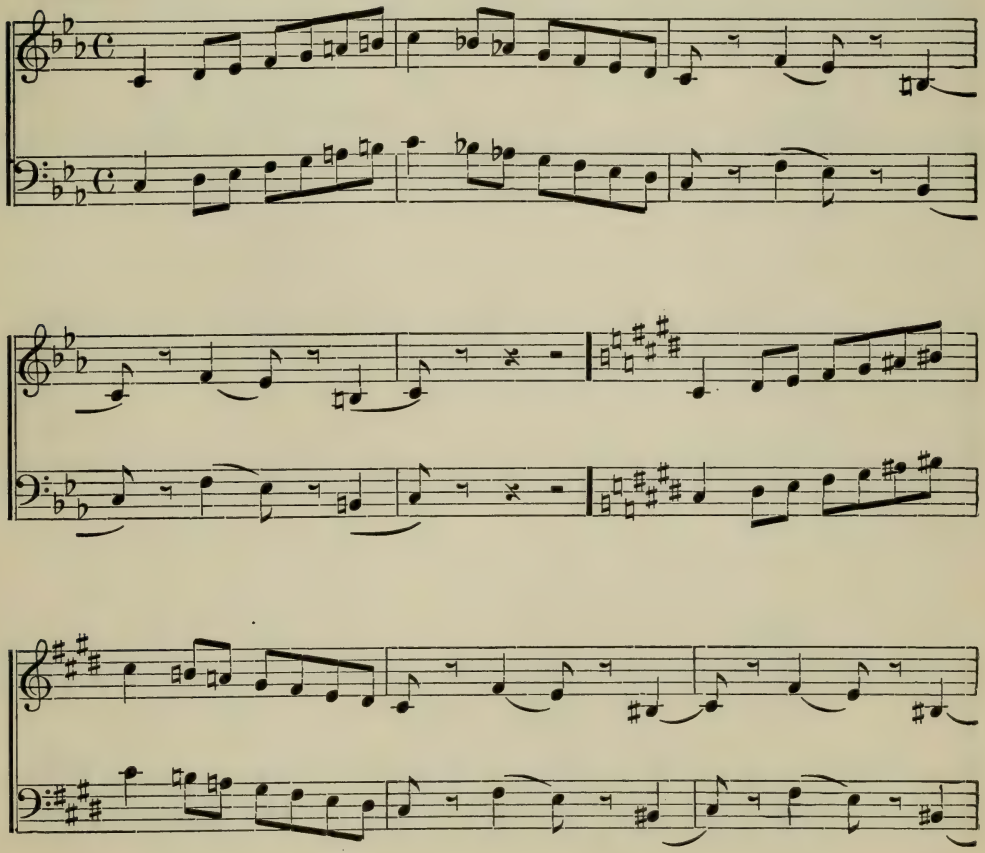
Ex. 186. DURAND.

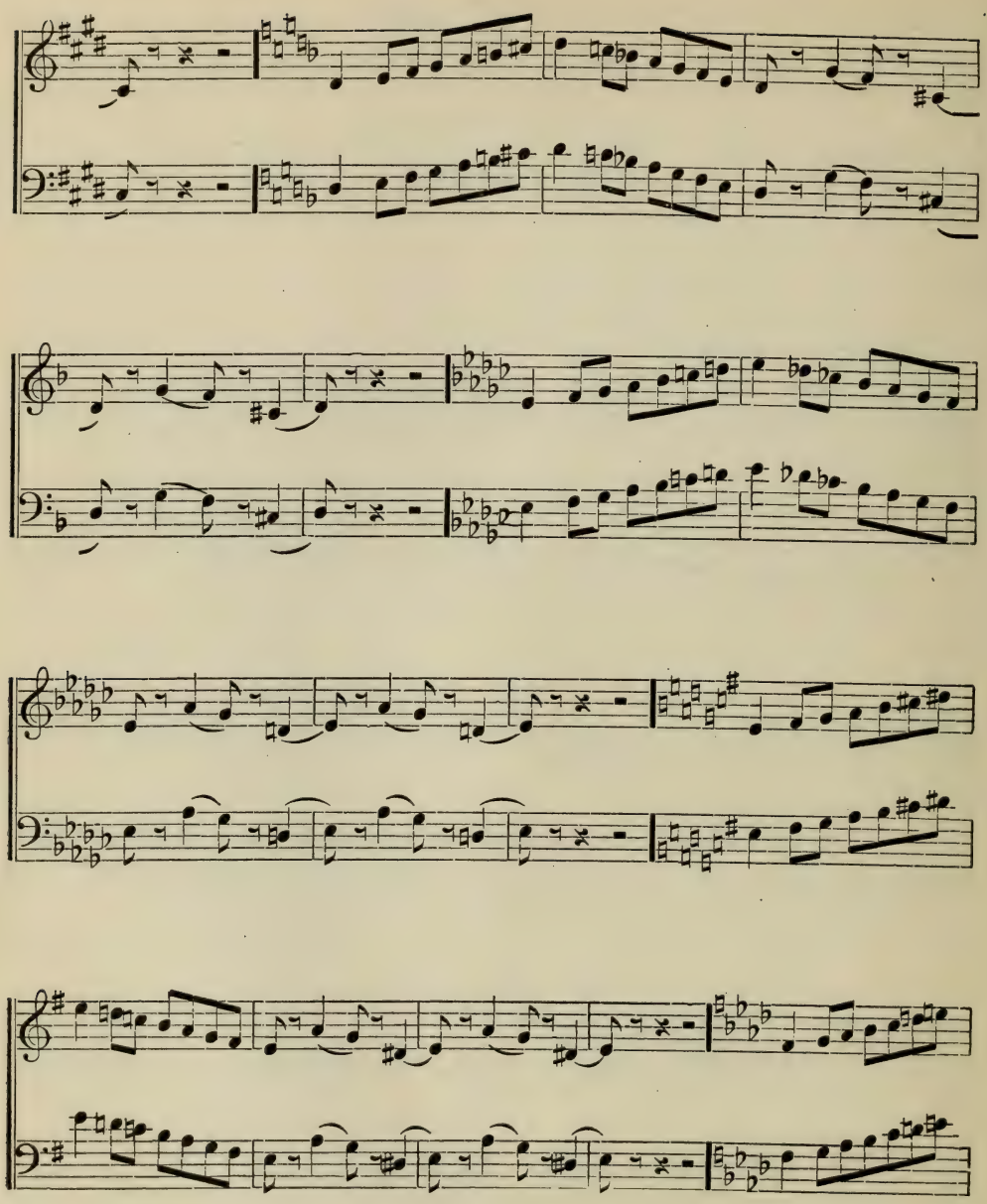


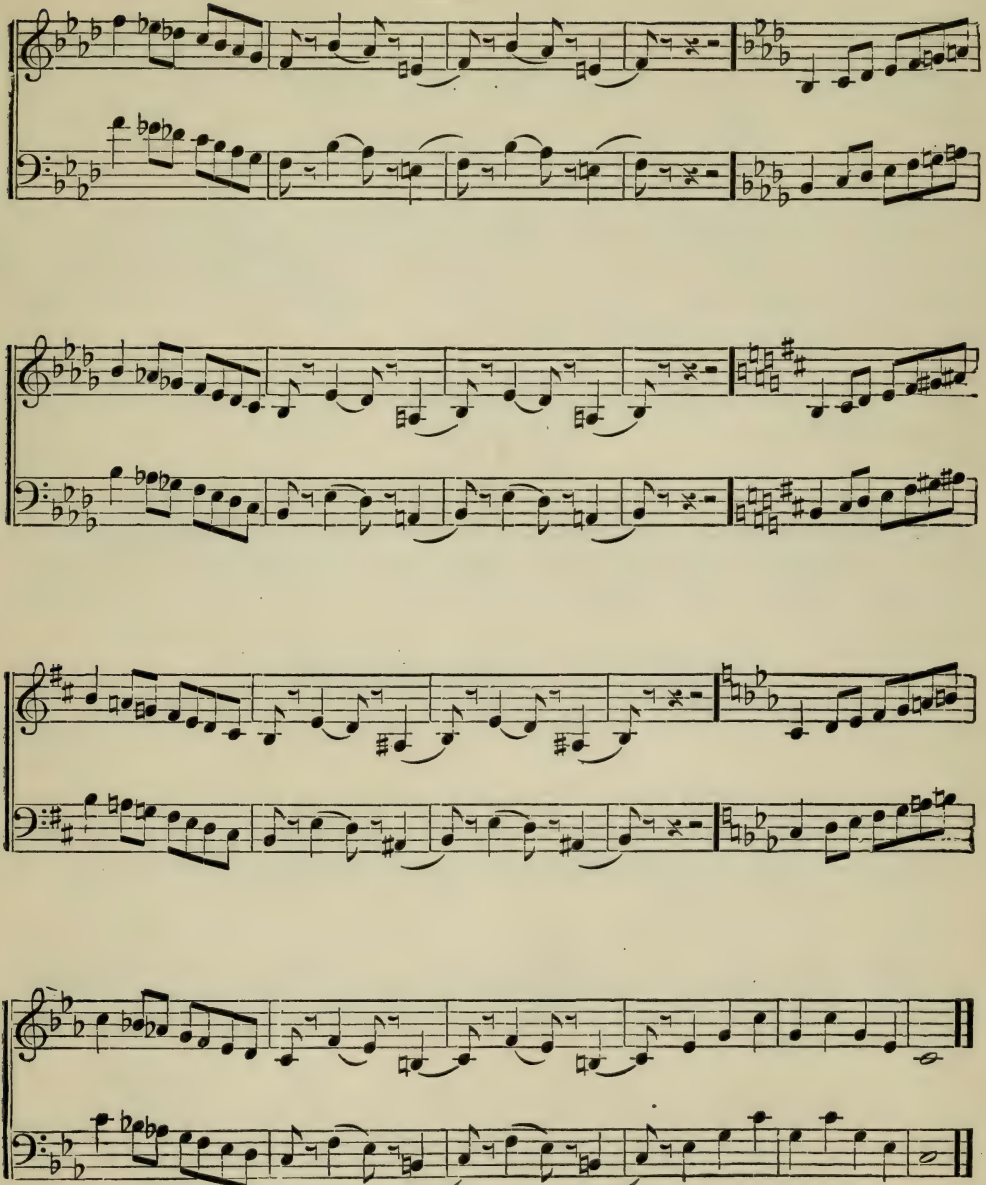




Ex. 187. BATISTE.

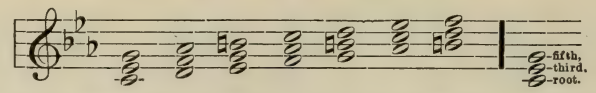




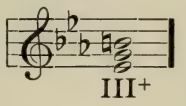


MINOR CHORDS OR TRIADS.

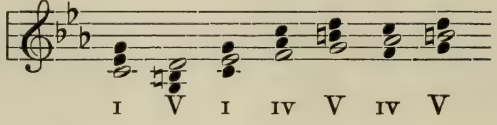
As in the major scale so in the minor scale, chords or triads are formed on each tone; each triad consisting of a root, third and fifth.



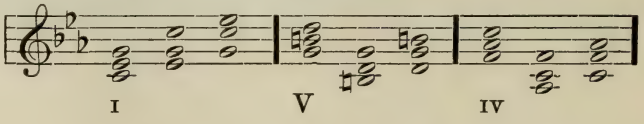
An analysis of these triads discloses four kinds. Major Triads on the fifth (V) and sixth (VI) tones; minor triads on the first (I) and fourth (IV) tones; diminished triads on the second (II°) and seventh (VII_o) tones; and an augmented triad on the third (III+) tone, this latter triad consisting of a major third and augmented fifth.



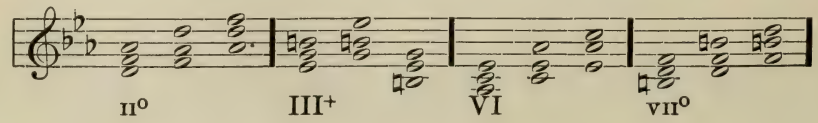
As in the major scale the triads formed on the first (I) fourth (IV) and fifth (V) tones are called primary triads and express the *minor* character of the minor scale as definitely as the primary triads of the major scale express its *major* character. The primary triads contain all the tones of the scale. (See example.)



Each triad is found also in three positions.

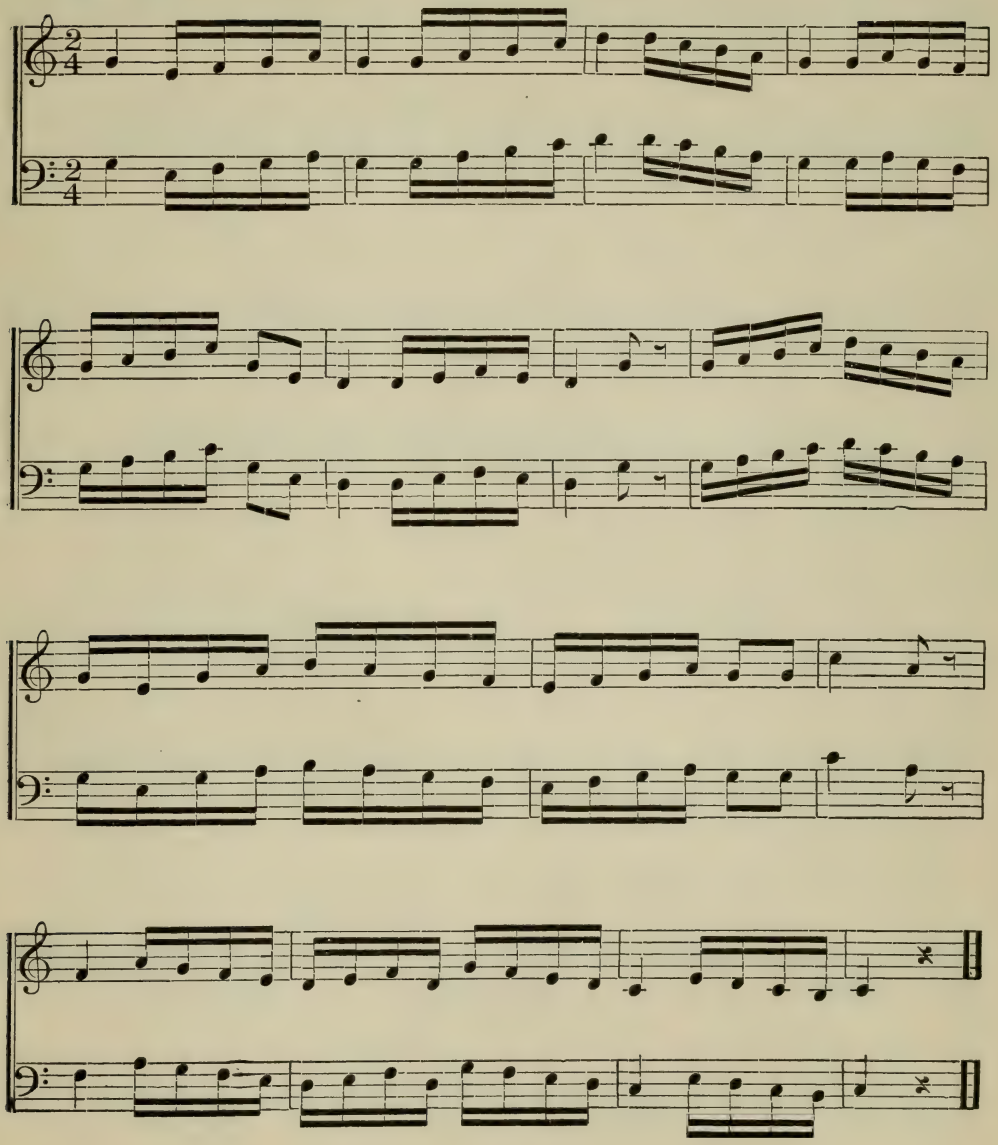


These triads should be written out in the thirteen keys and sung until each chord in each position can be sung at will. The secondary triads should next be treated in like manner giving special practice to the augmented triad.

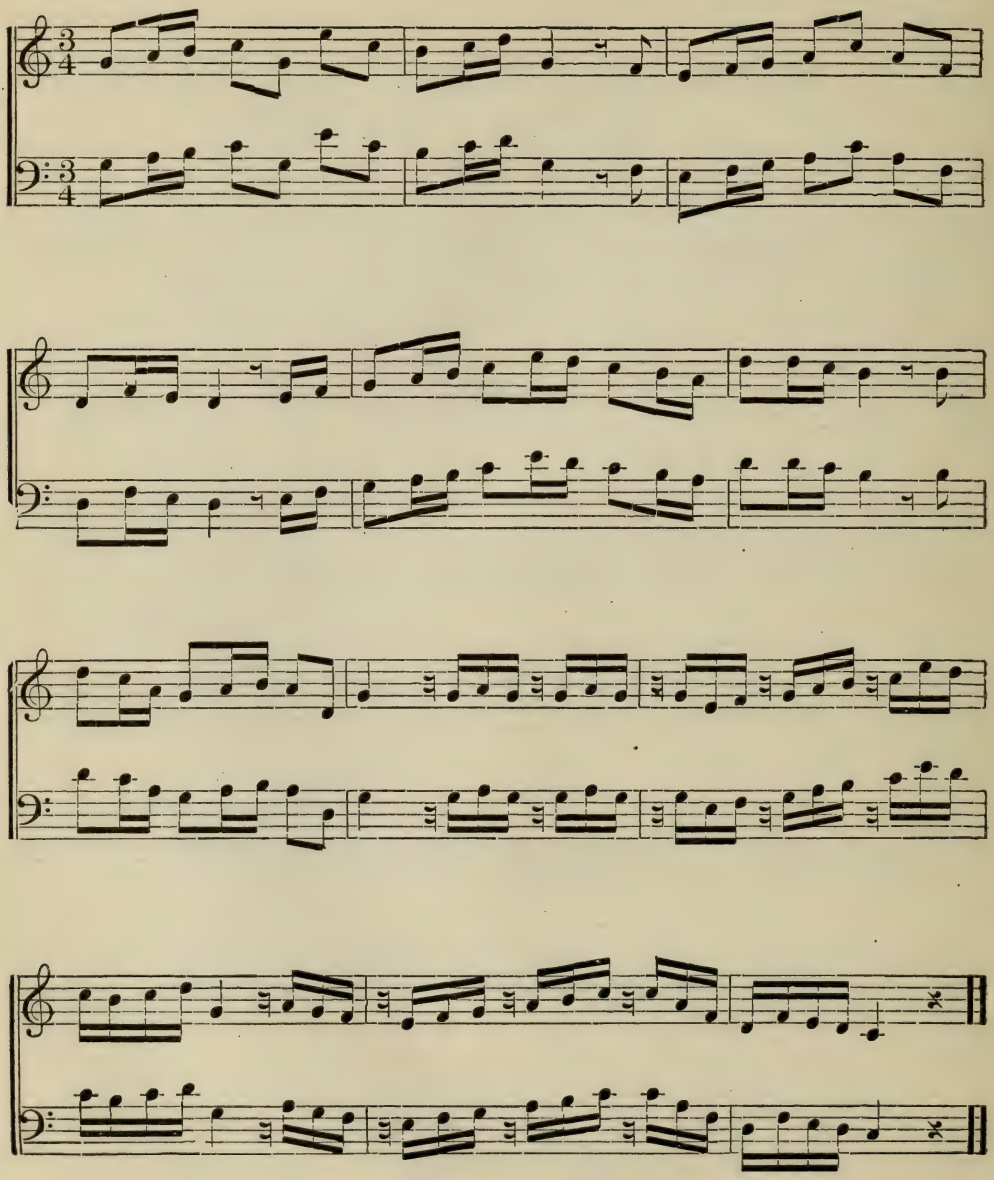


THE QUARTER BEAT.

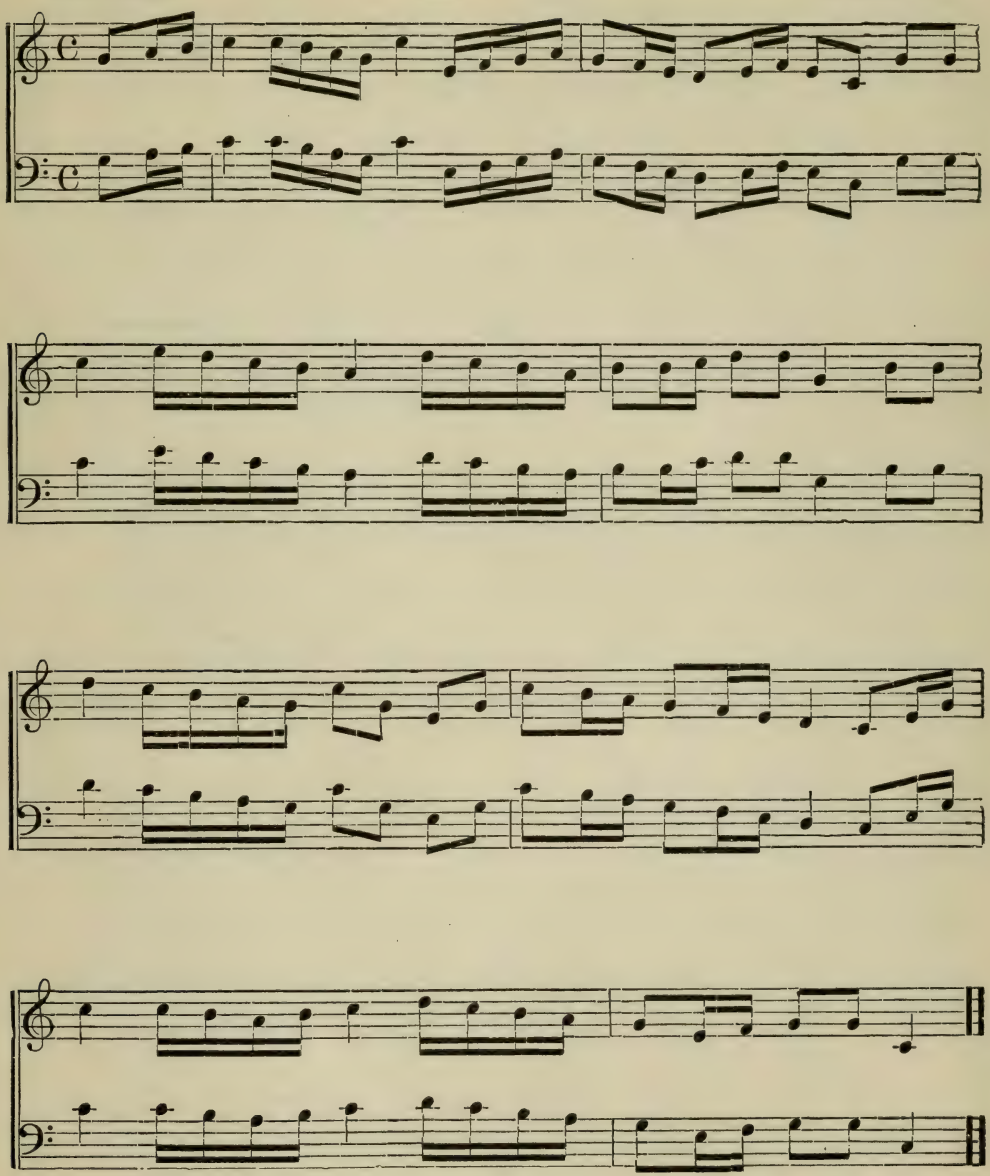
Ex. 188. WÜLLNER.



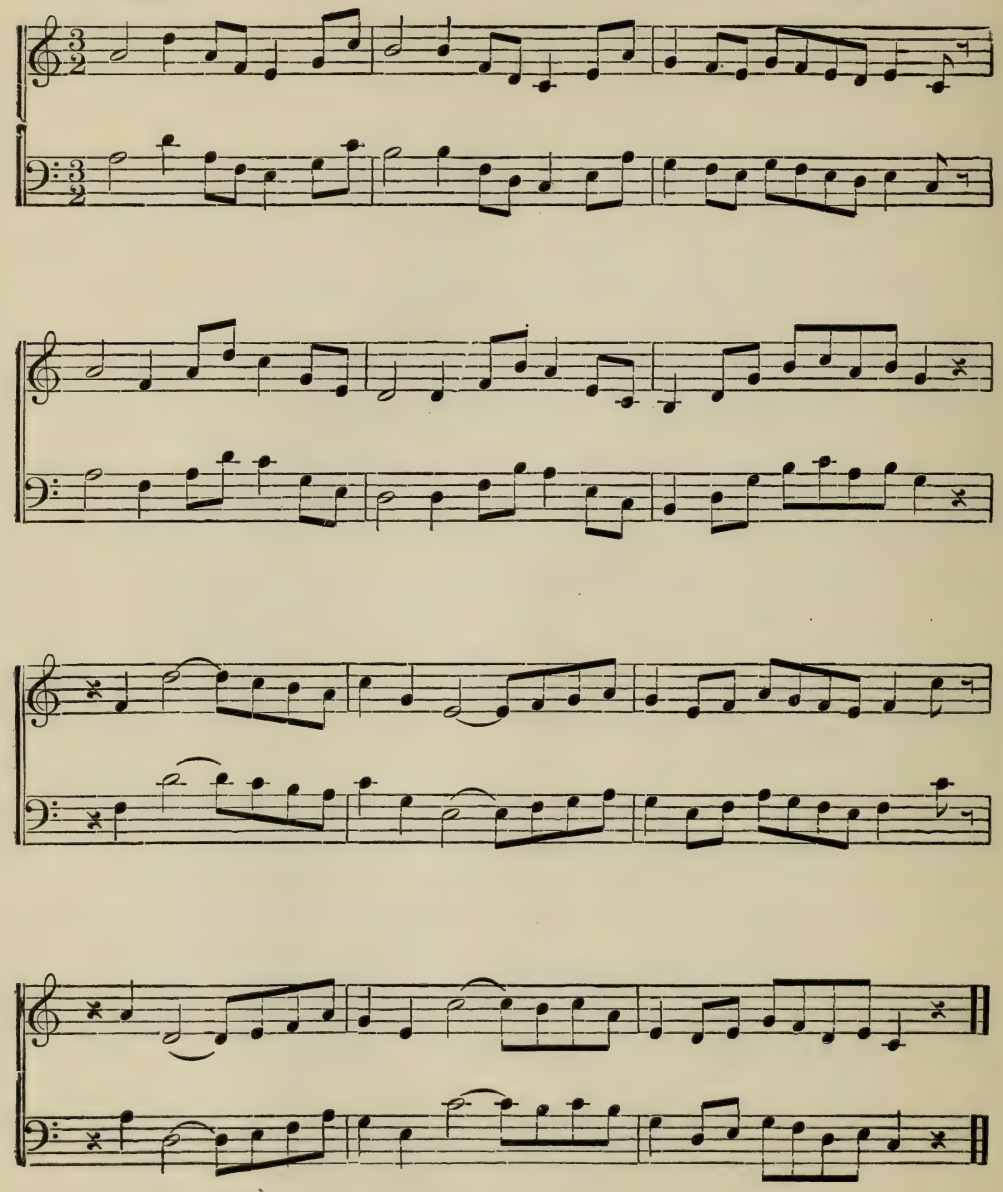
Ex. 189. WÜLLNER.



Ex. 190. WÜLLNER.

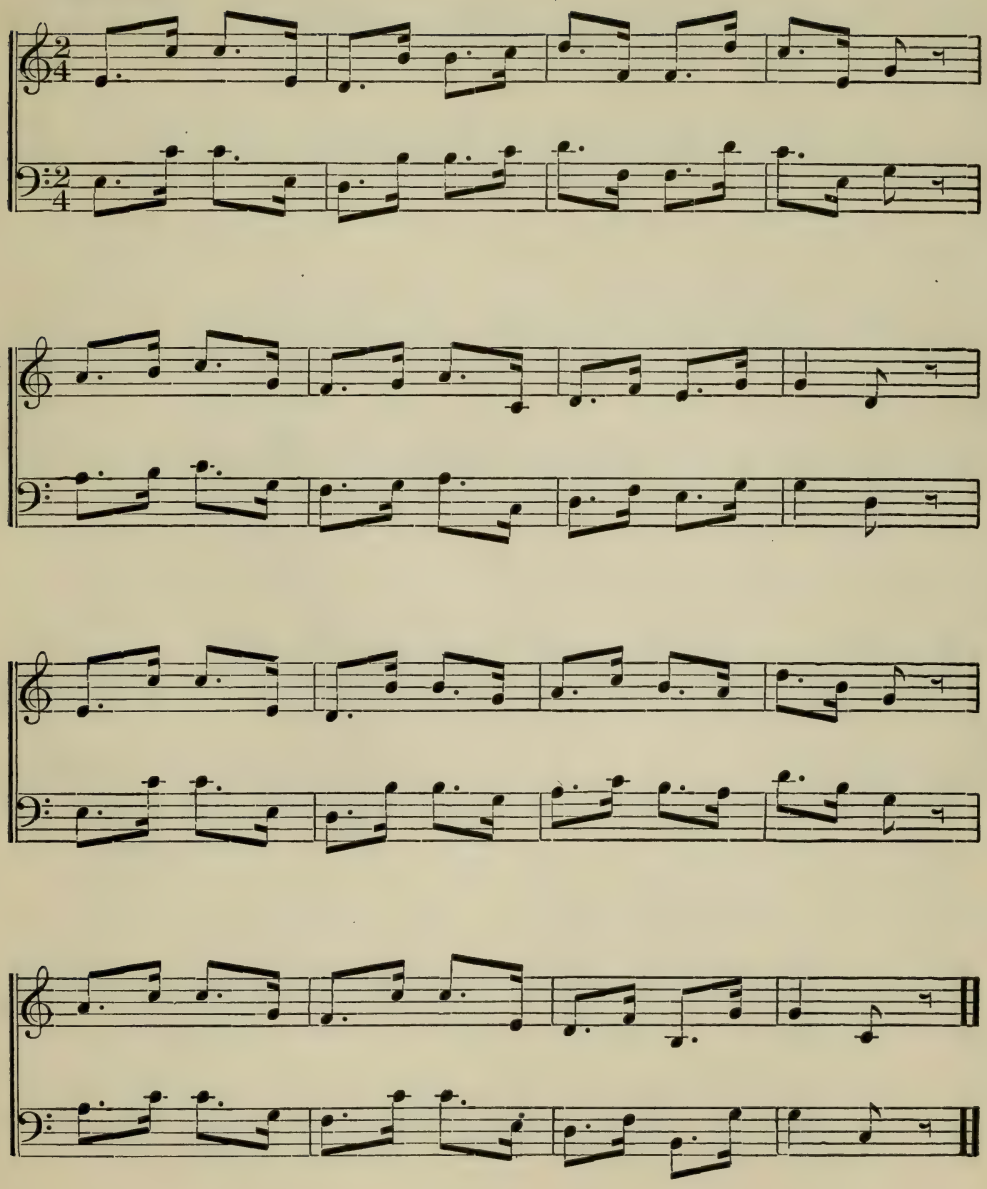


Ex. 191. WÜLLNER.

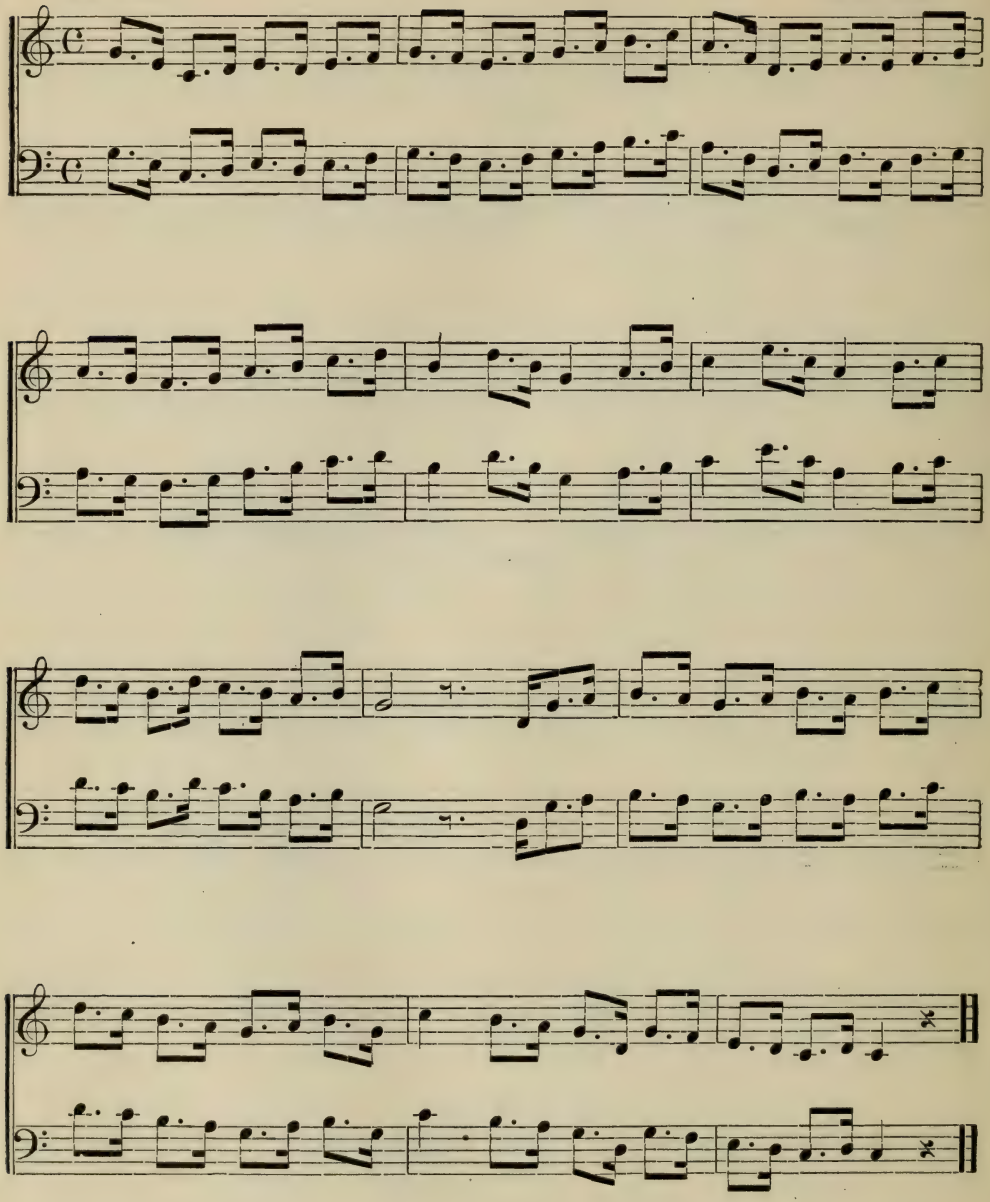


Ex. 192.

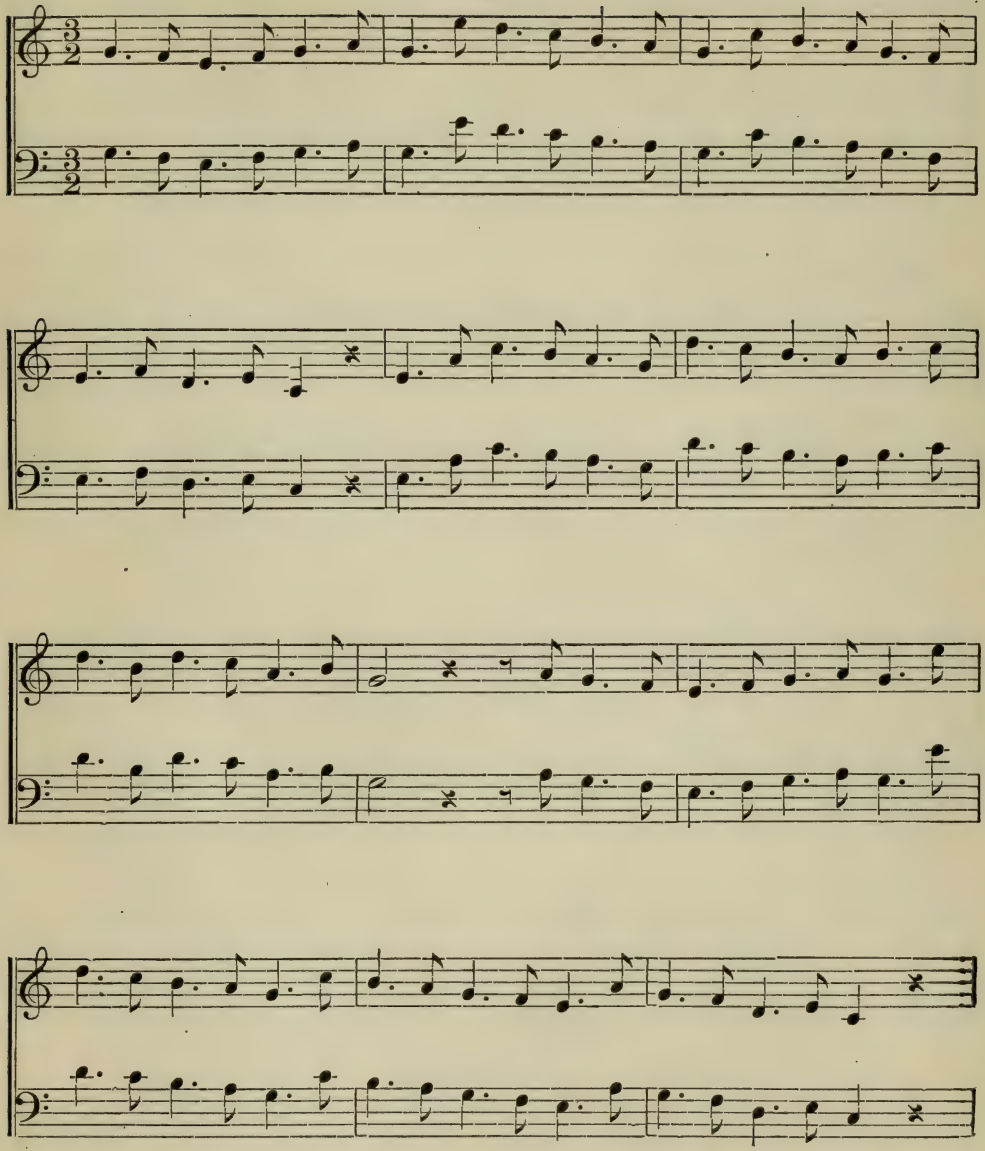
WÜLLNER.

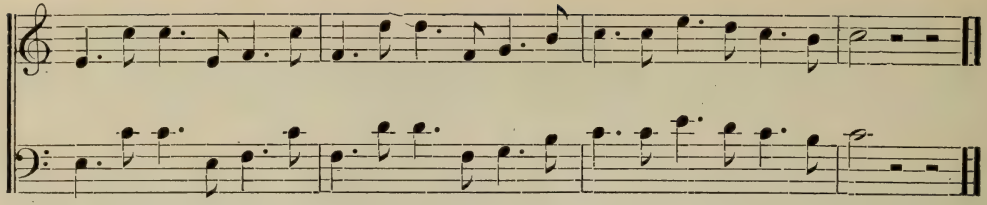


Ex. 193. WÜLLNER.

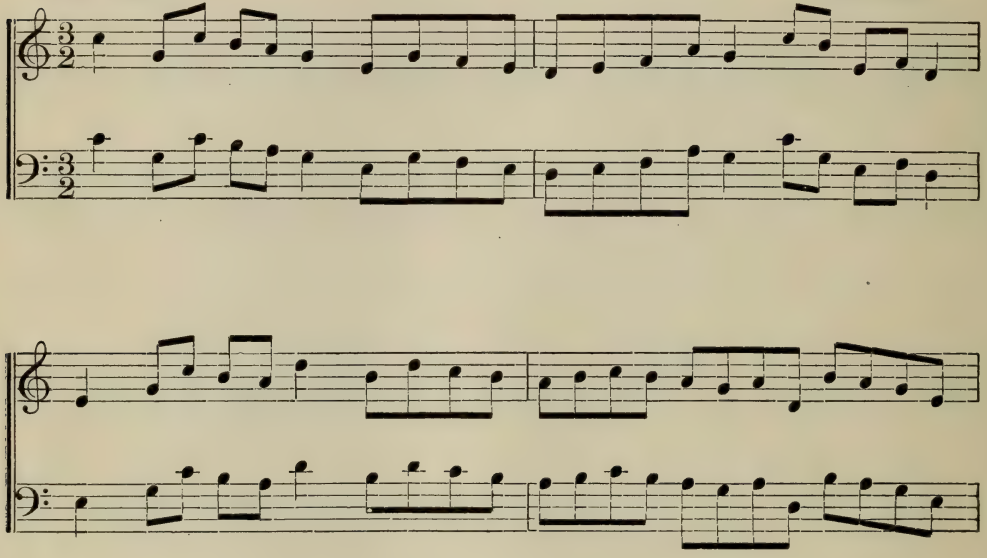


Ex. 194. WÜLLNER.



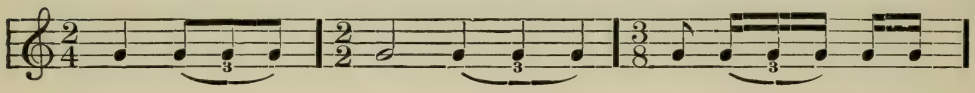


Ex. 195. WÜLLNER.



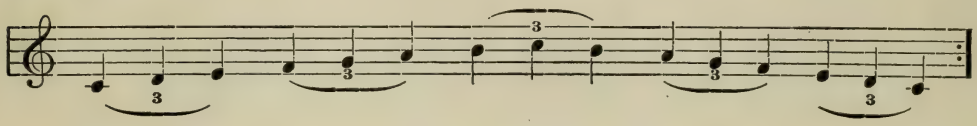
THE TRIPLET.

A triplet is the division of a single beat into three parts instead of two.

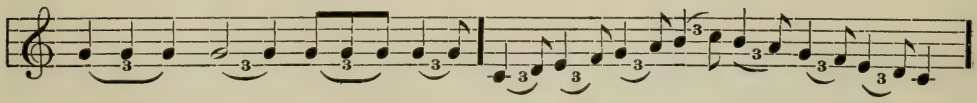


In singing triplets accent slightly the first note.

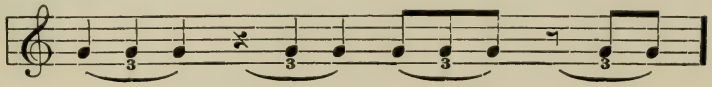
A little practice of the following scale, written in triplets, will serve to make them easy.



Triplets are sometimes drawn together by writing the first two notes in one, as in the following scale and Ex. 199, etc.

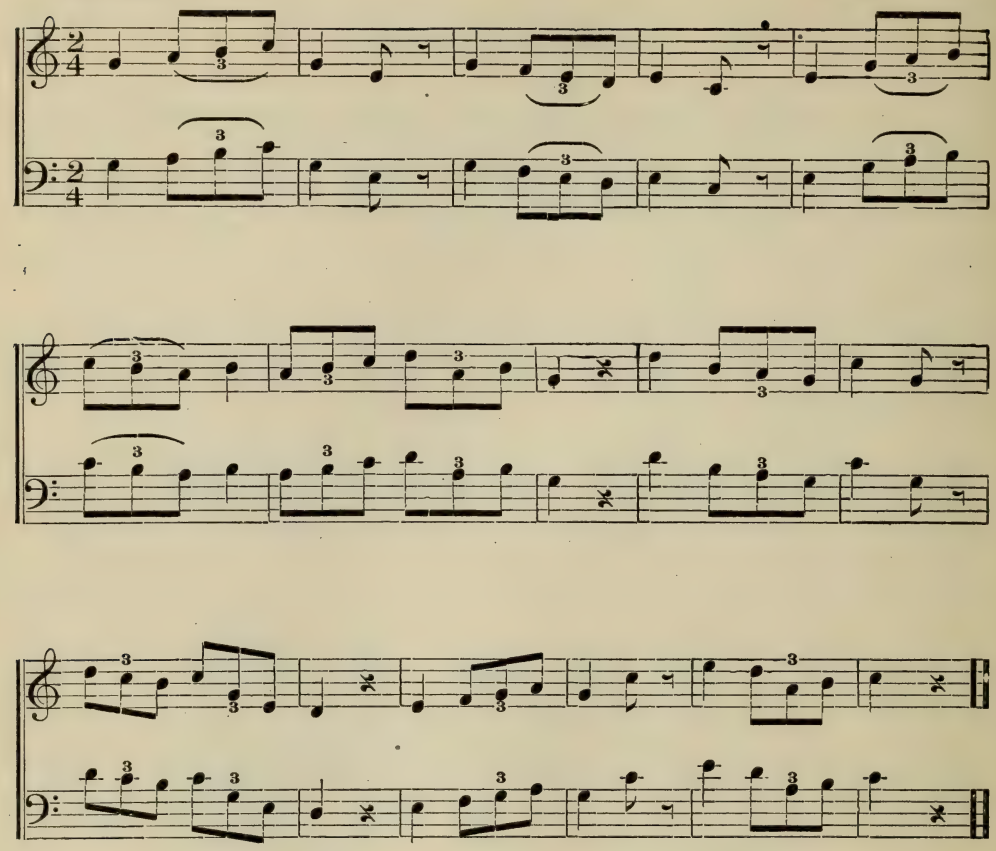


Triplets are often found with a rest in place of the first note; in such cases the accented note is missing and the two notes sung without accent as they would be were the triplet complete with notes.

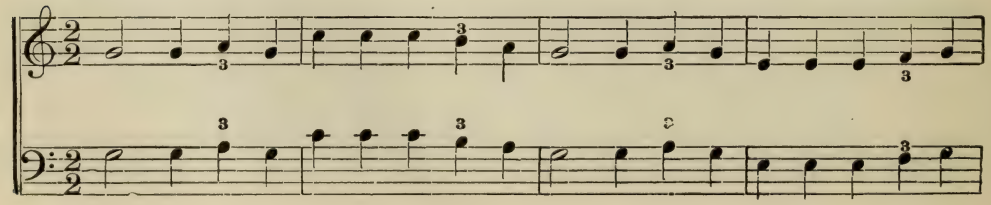


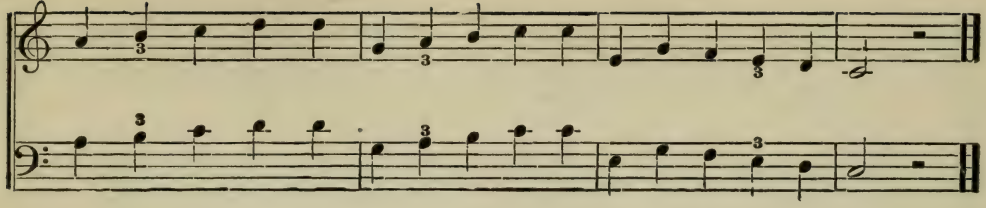
See Example 200.

Ex. 196. WÜLLNER.

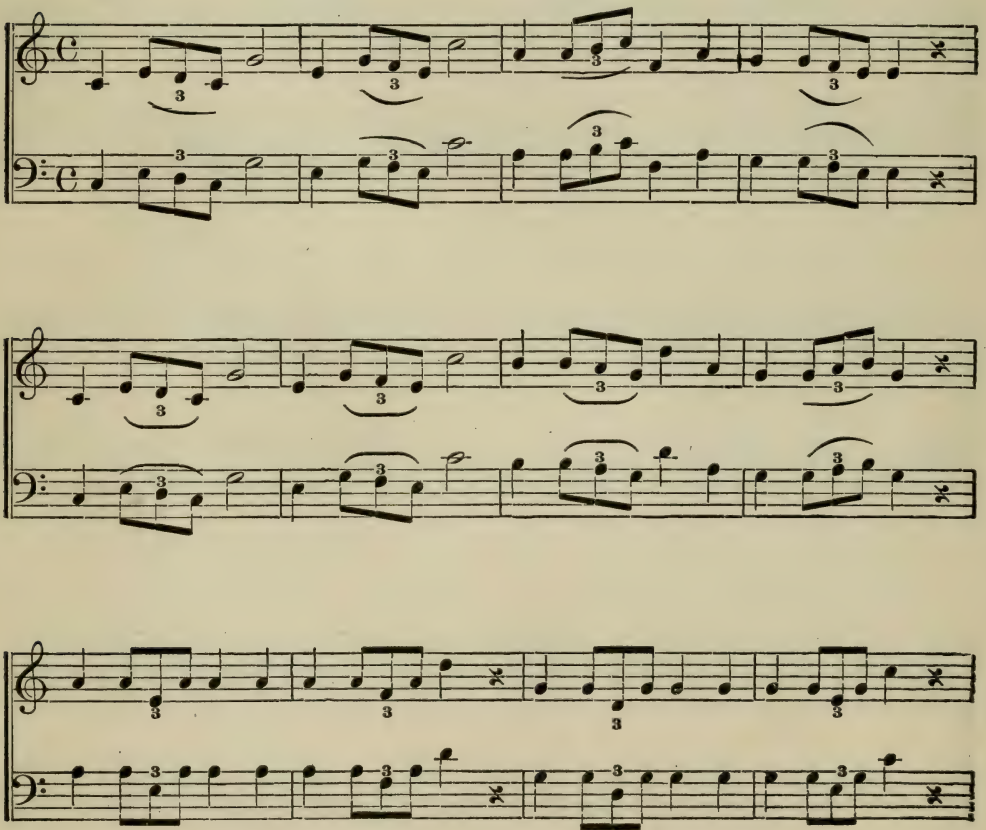


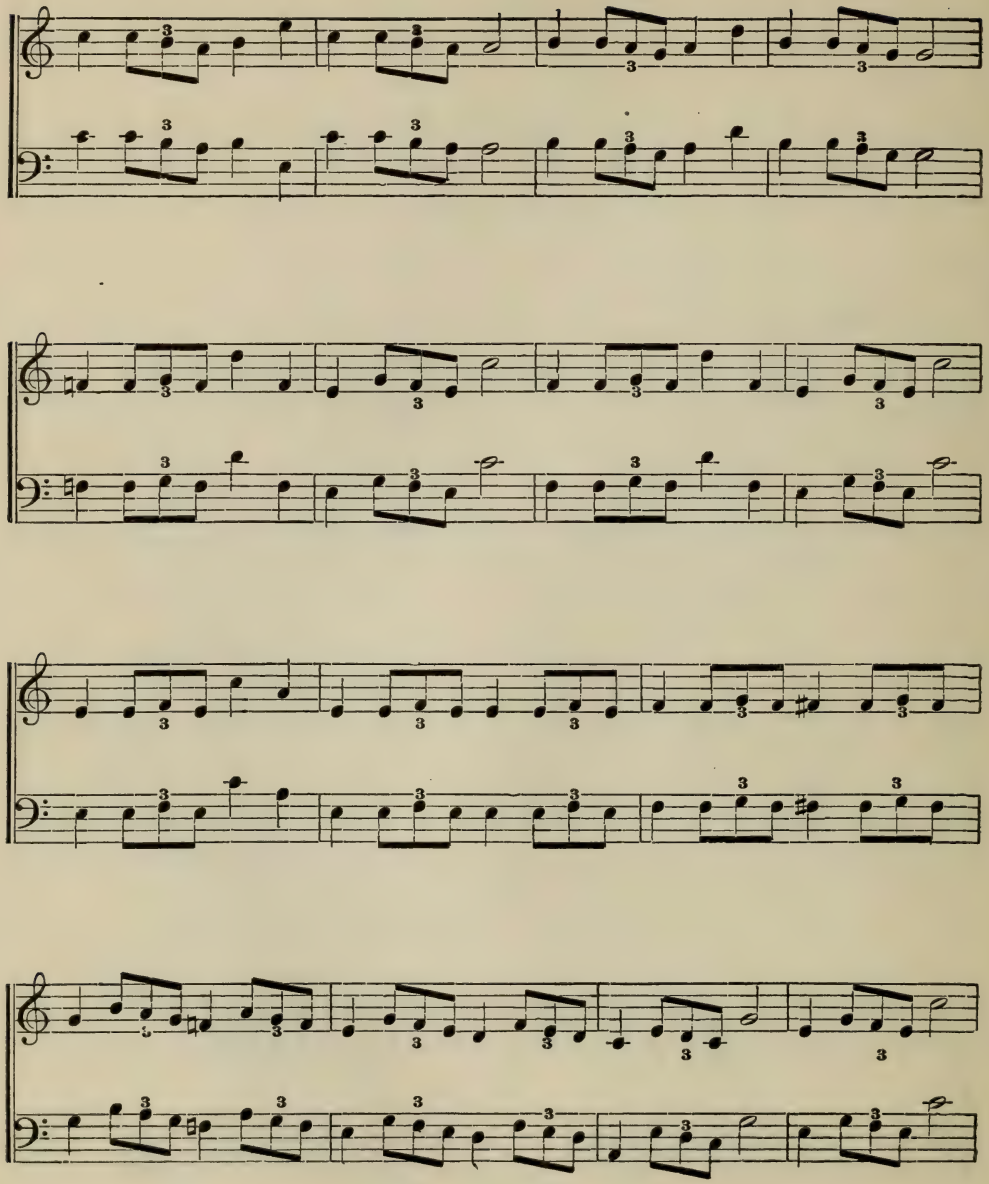
Ex. 197. WÜLLNER.

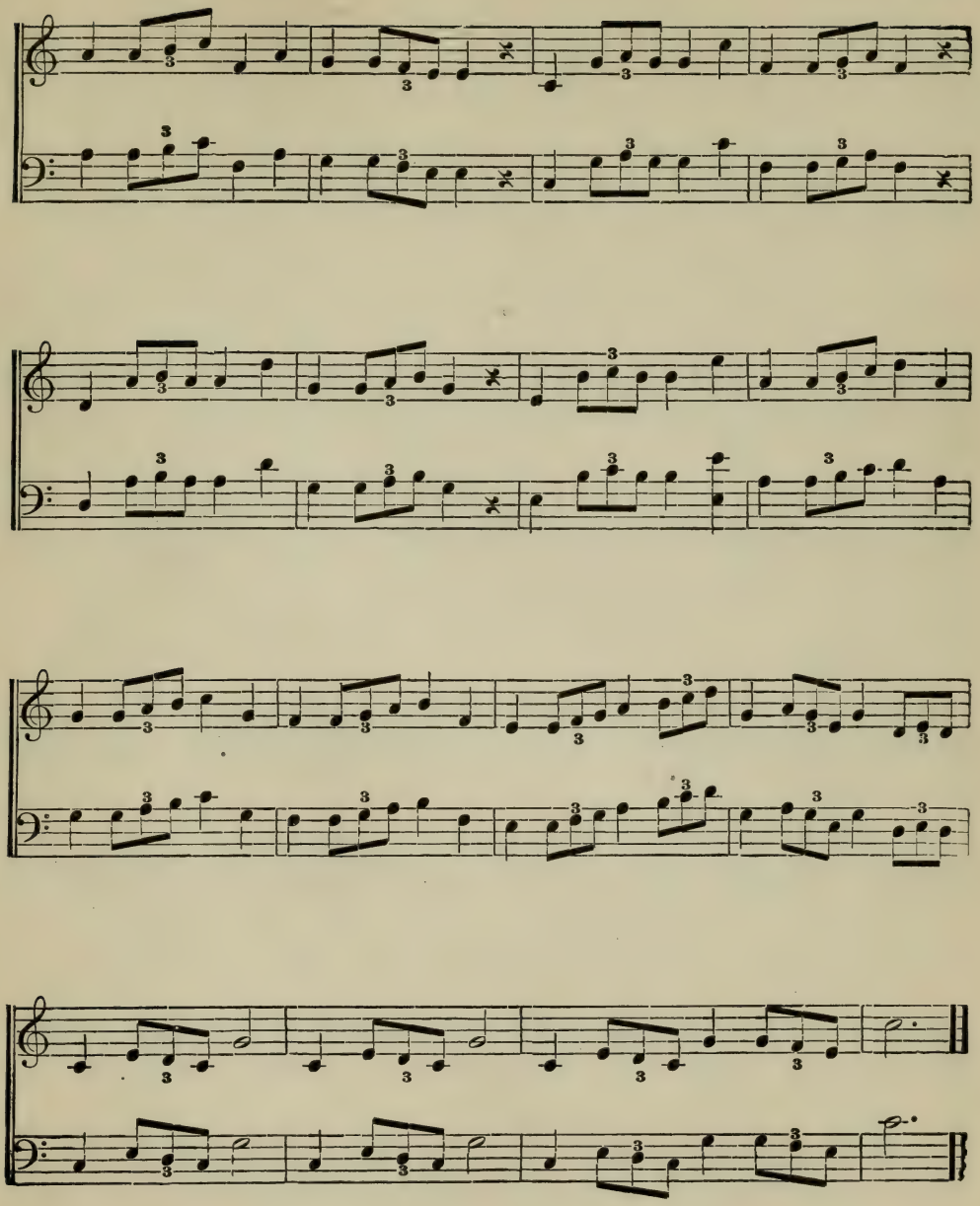




Ex. 198. BATISTE.

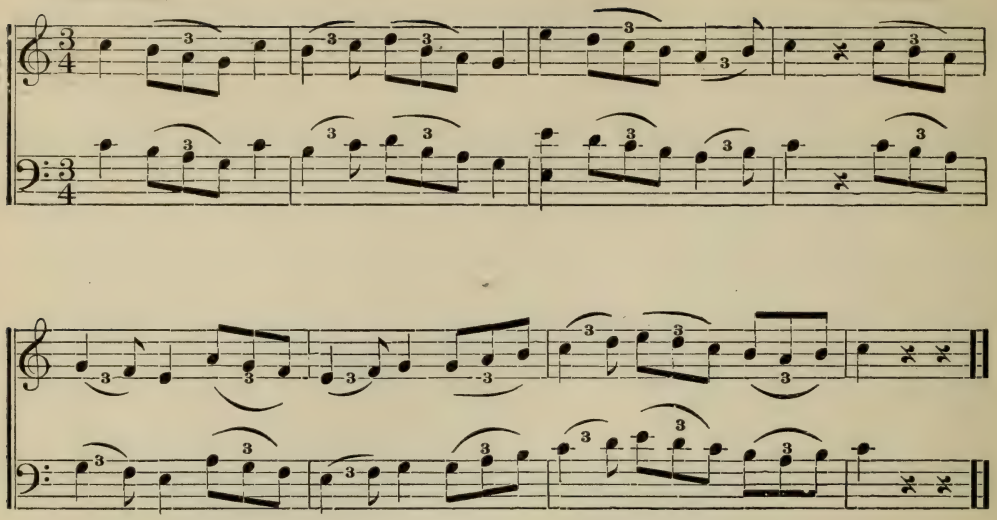






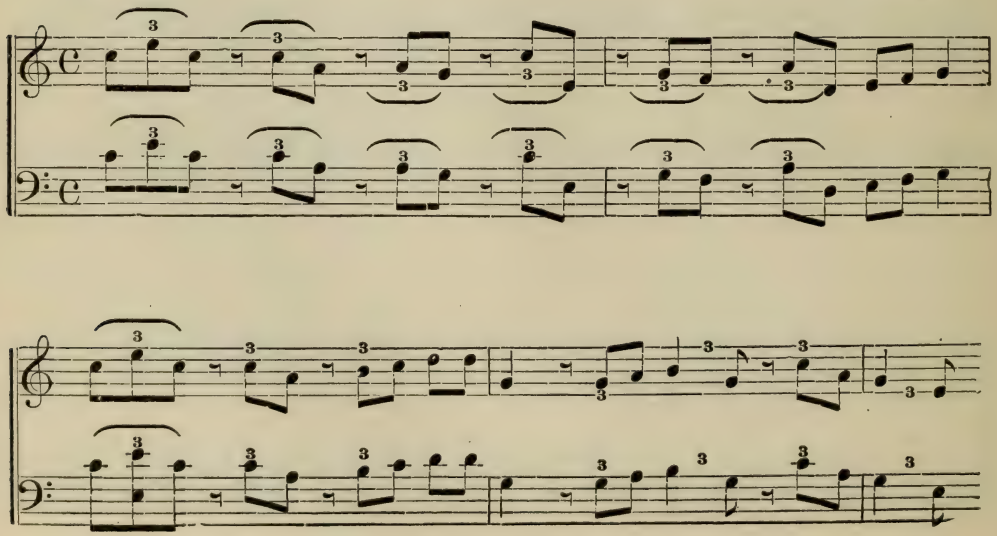
Ex. 199.

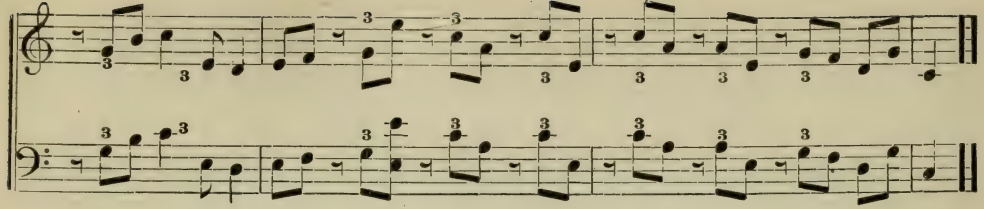
WÜLLNER.



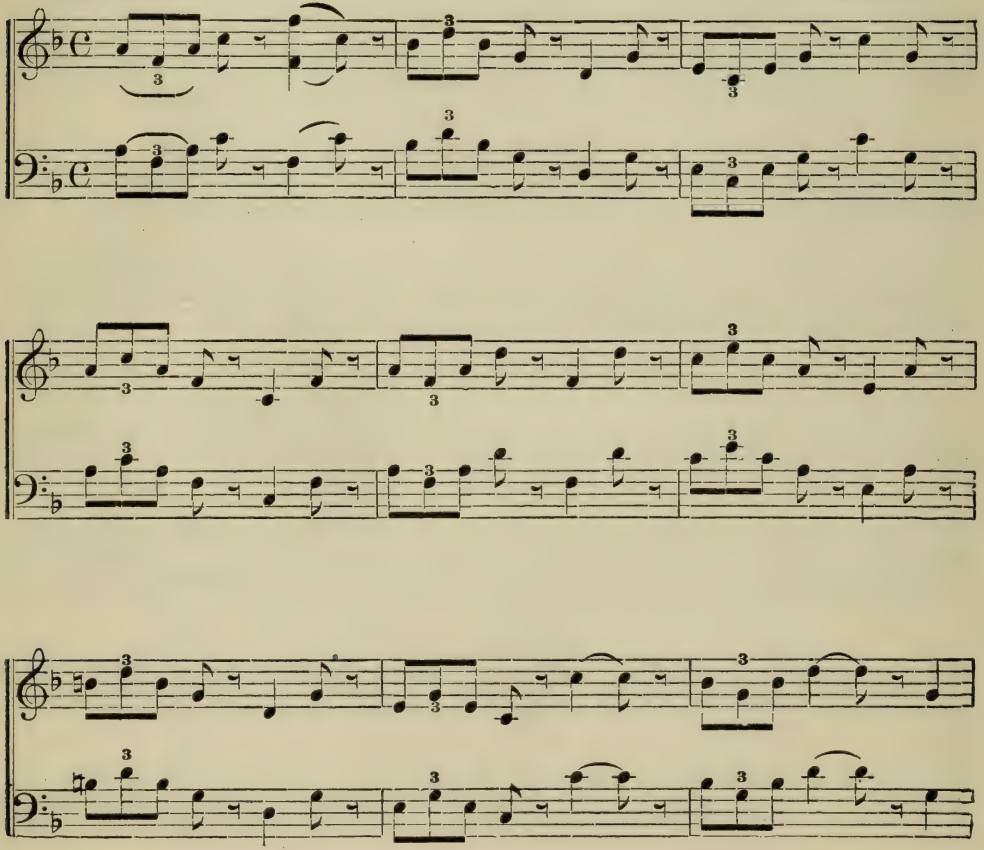
Ex. 200.

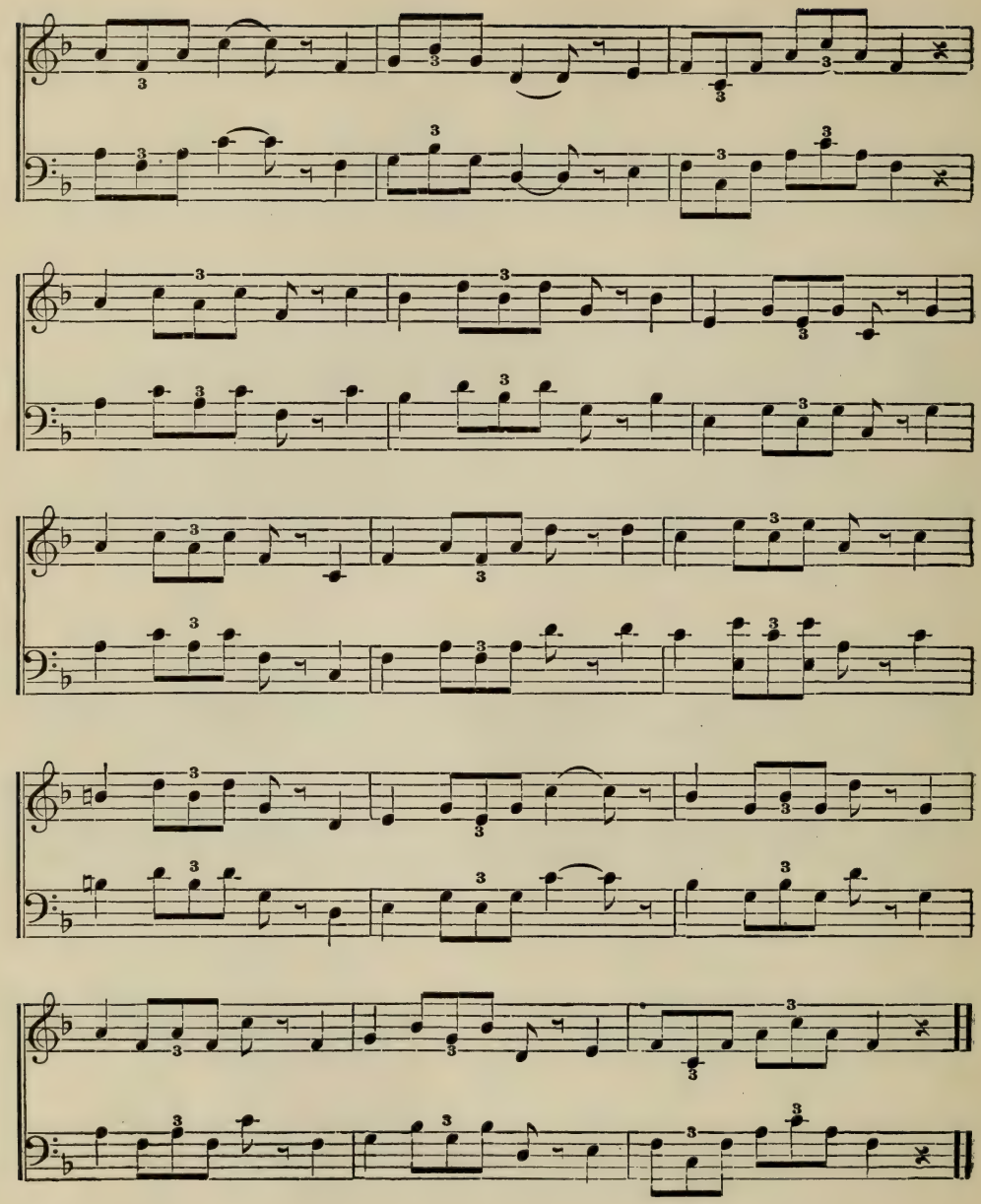
WÜLLNER.





Ex. 201. DURAND.

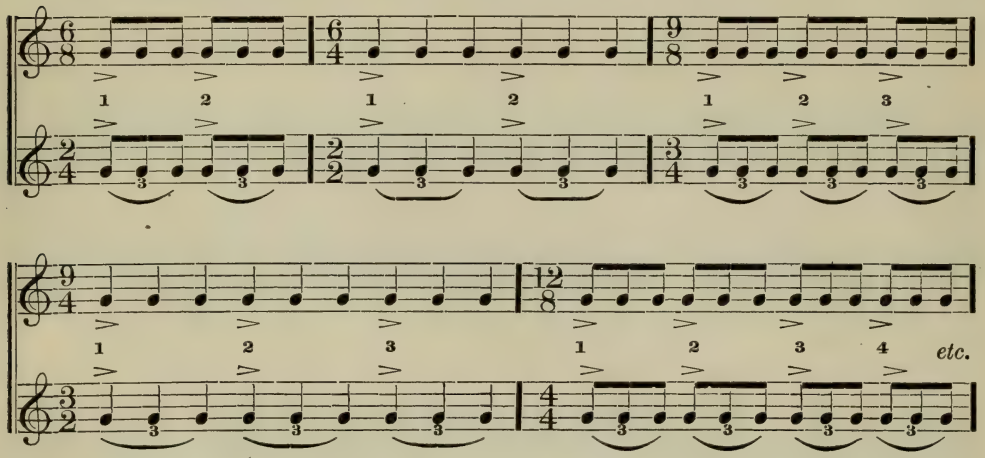




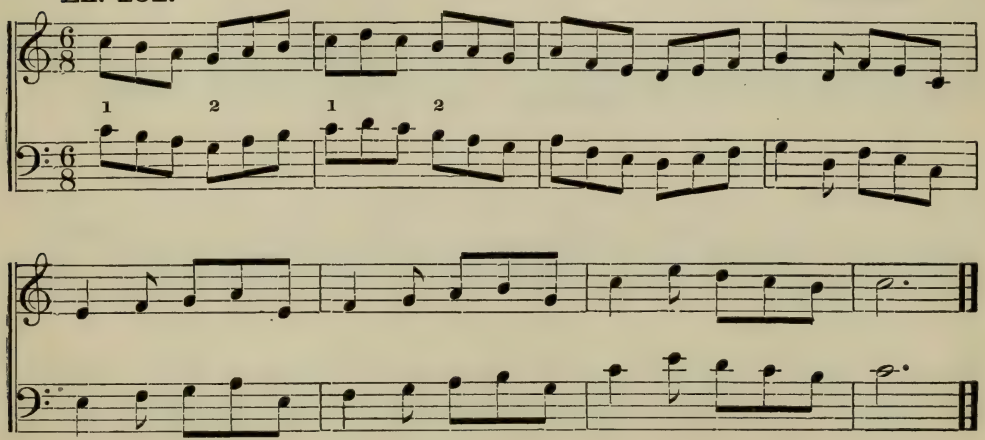
COMPOUND TIME.

Music written in compound time, such as $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, is most frequently counted by counting the accents, which practically resolves the measures into collections of two, three or four triplets. Thus, $\frac{6}{8}$ time would be counted with two beats, $\frac{9}{8}$ time with three beats, and $\frac{12}{8}$ time with four beats in a measure. So with other forms of compound time, such as $\frac{6}{4}$, $\frac{9}{4}$, $\frac{12}{4}$ etc.

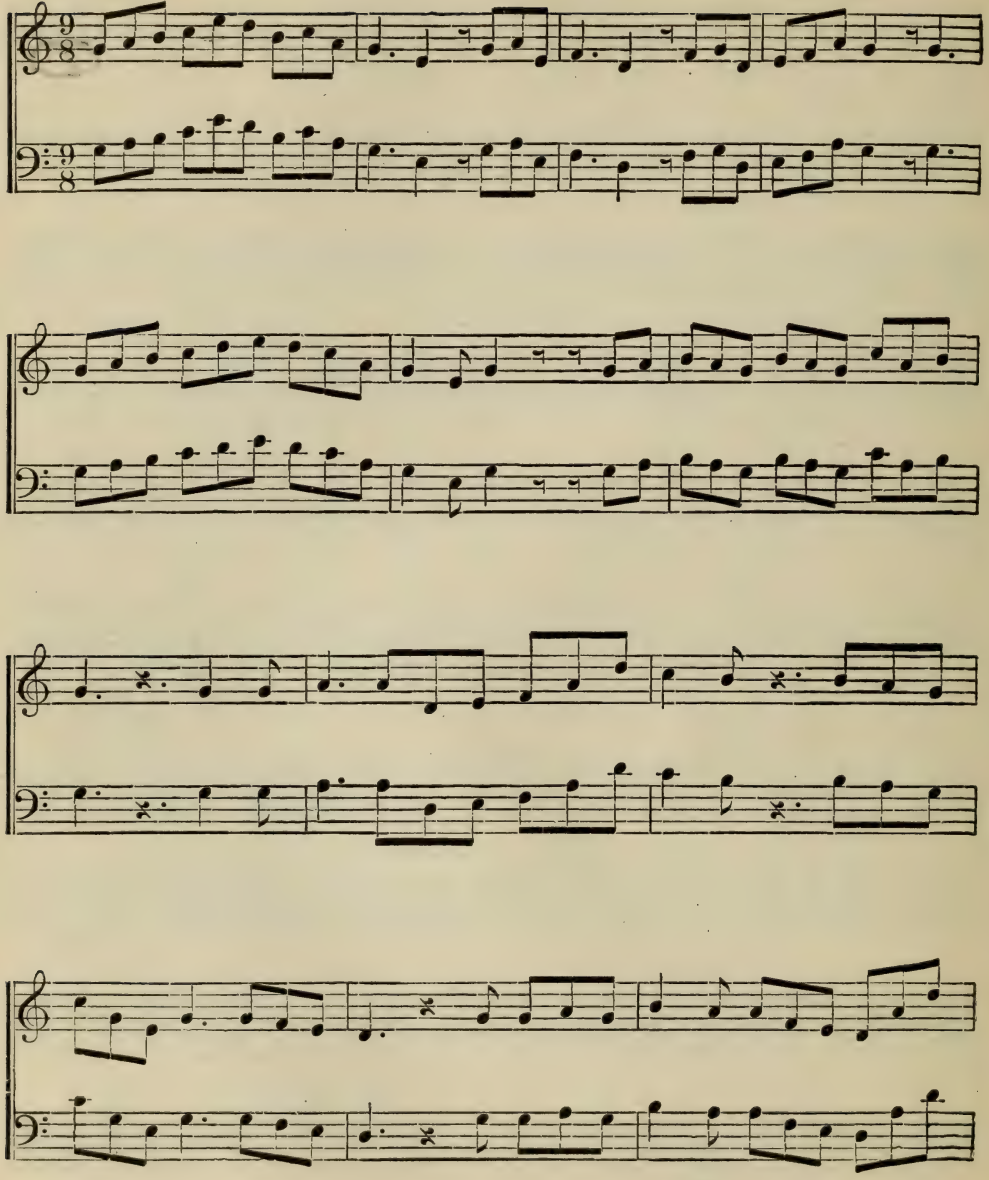
(See examples.)

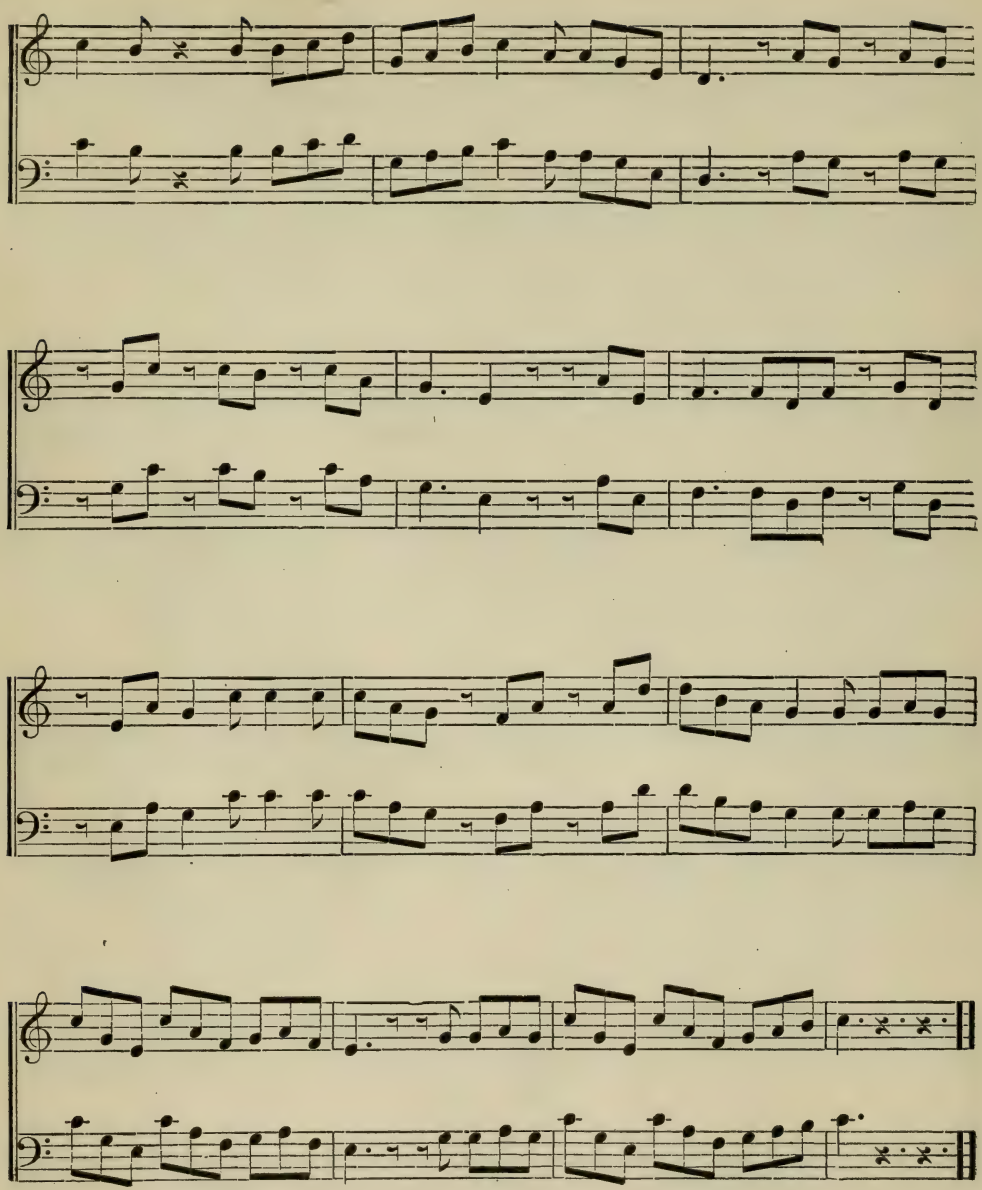


Ex. 202. WÜLLNER.

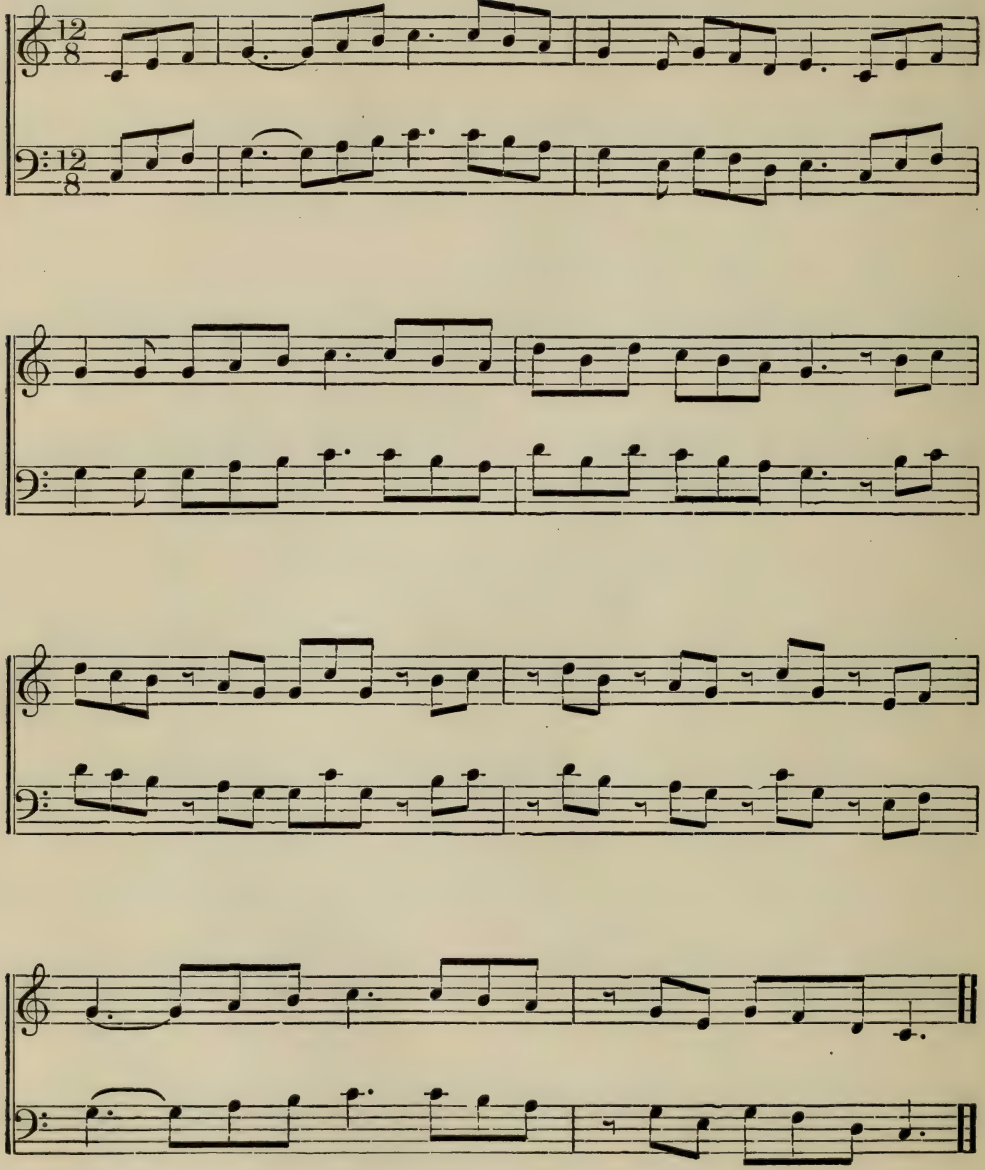


Ex. 203. WÜLLNER. Arr.

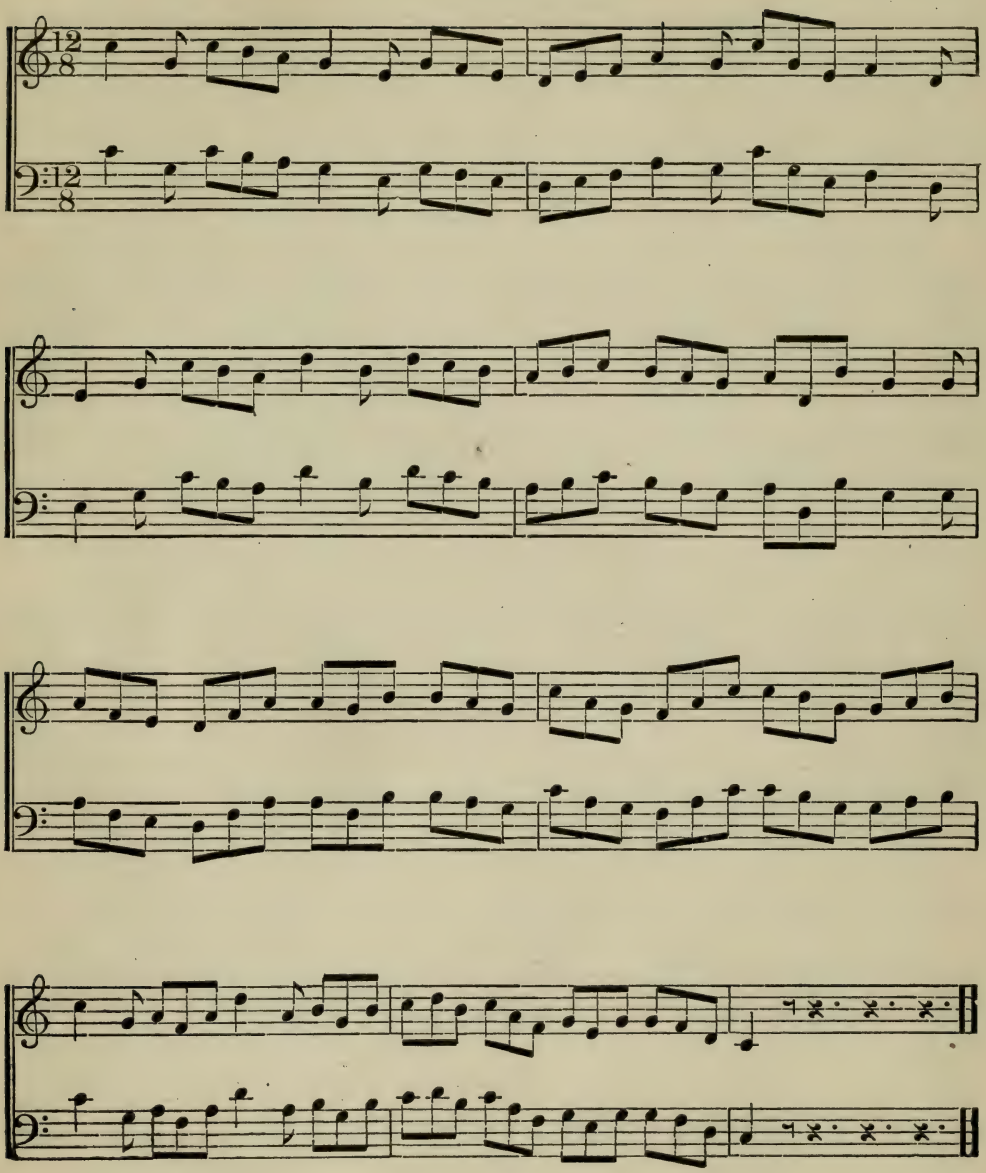




Ex. 204. WÜLLNER.



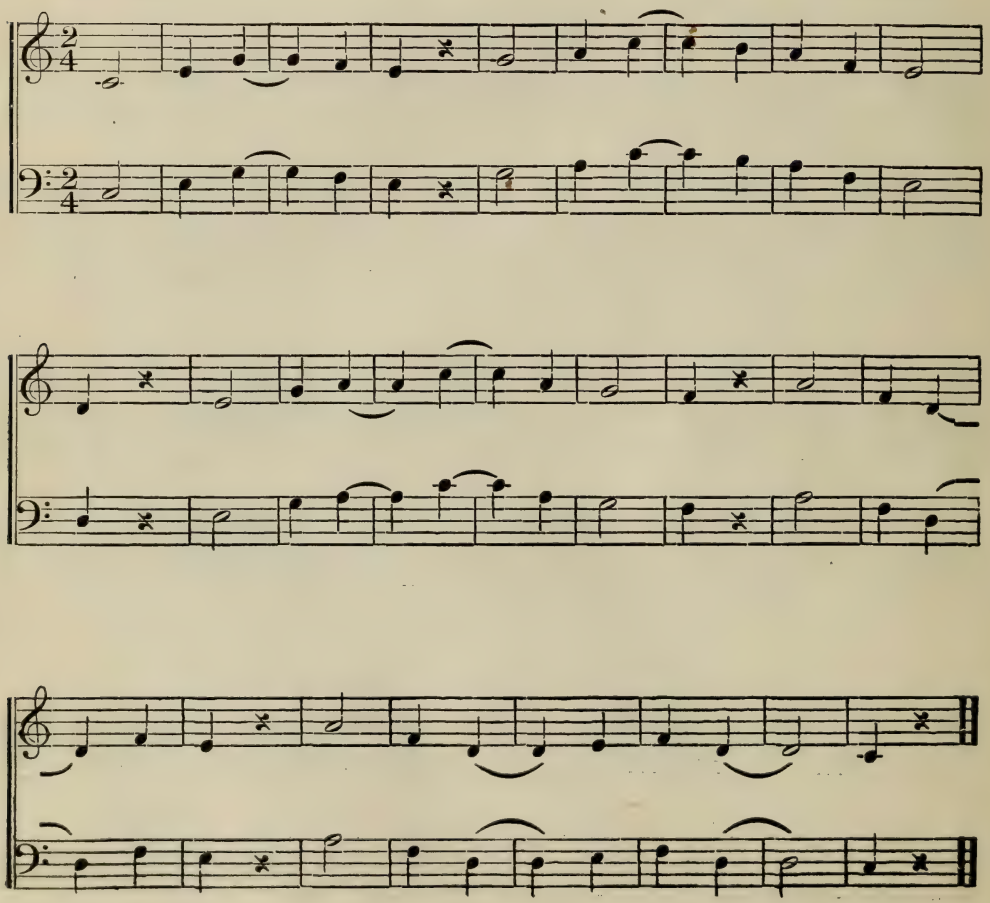
Ex. 205. WÜLLNER.



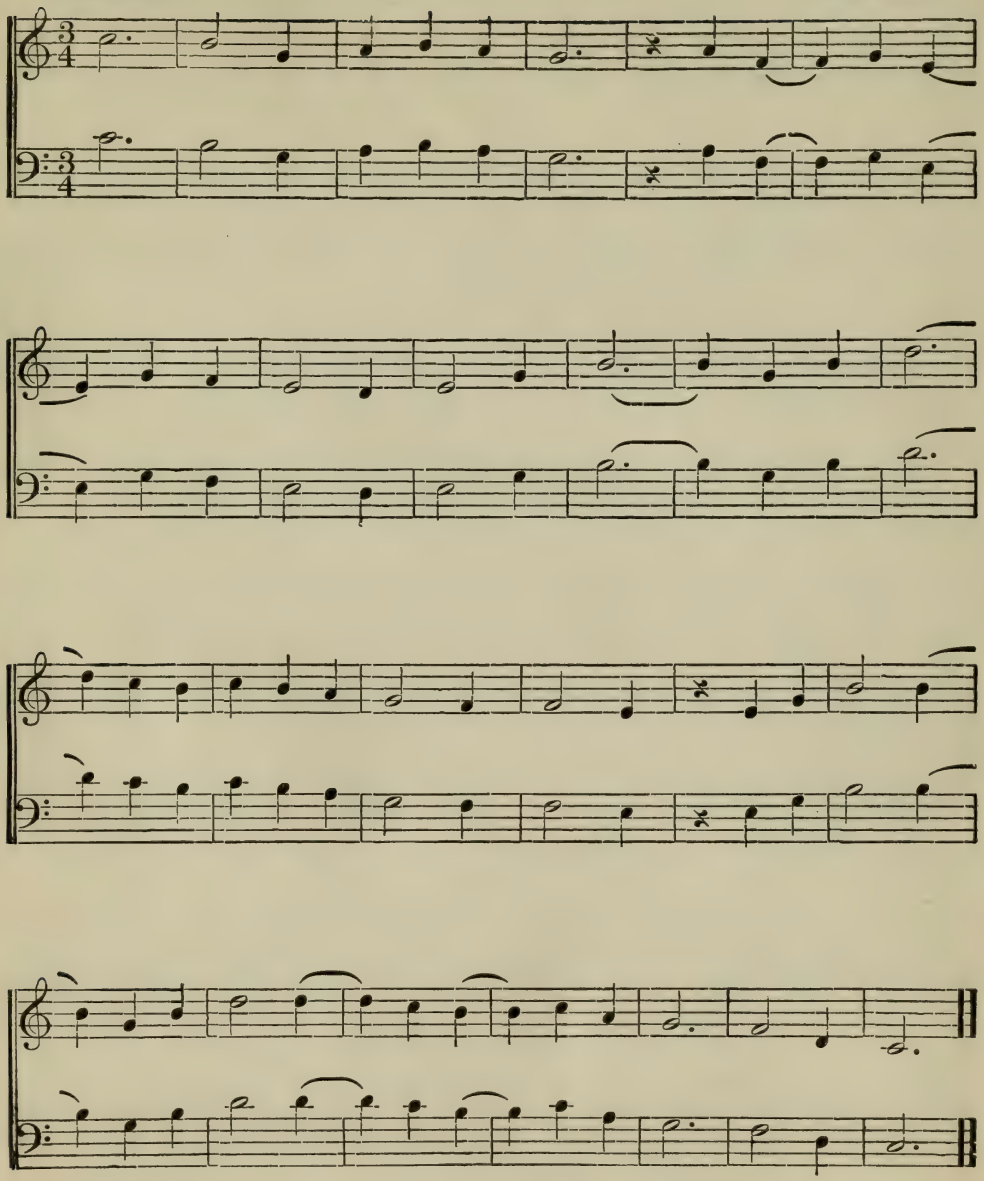
SYNCOPATION.

Syncopation is the removal of accent from the part of the measure usually accented to that part which is usually unaccented. Syncopation is produced by tieing a note on the accented part of a measure to a note on the unaccented part of the preceding measure in which case the accent falls on the first note in the tie.

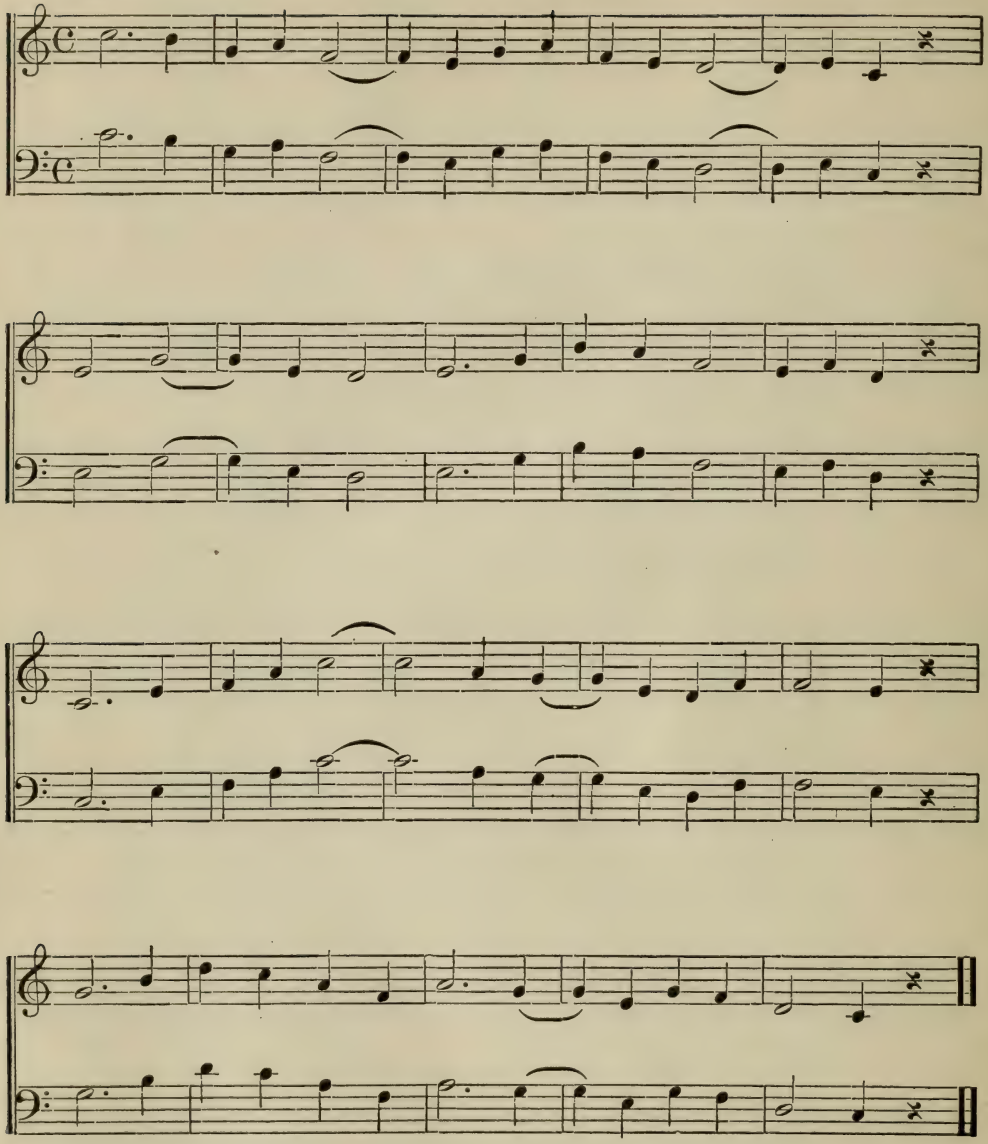
Ex. 206. WÜLLNER.



Ex. 207. WÜLLNER.

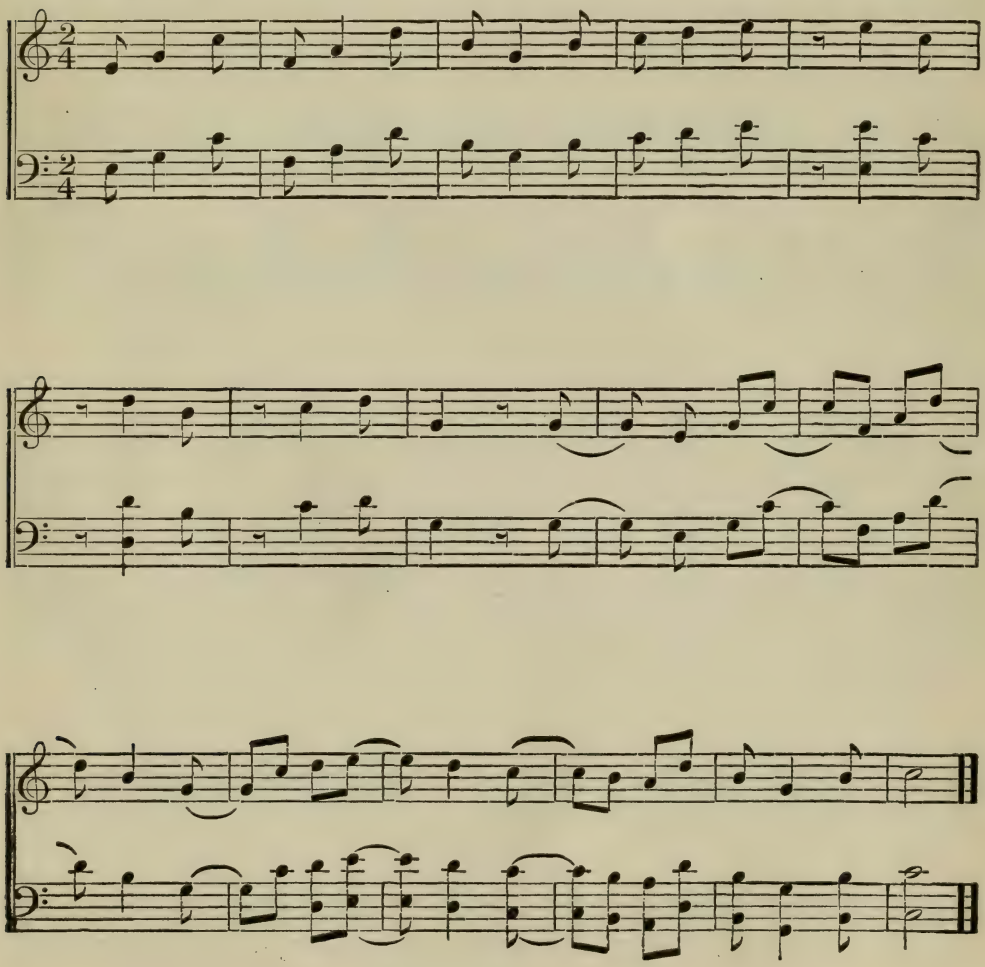


Ex. 208. WÜLLNER.

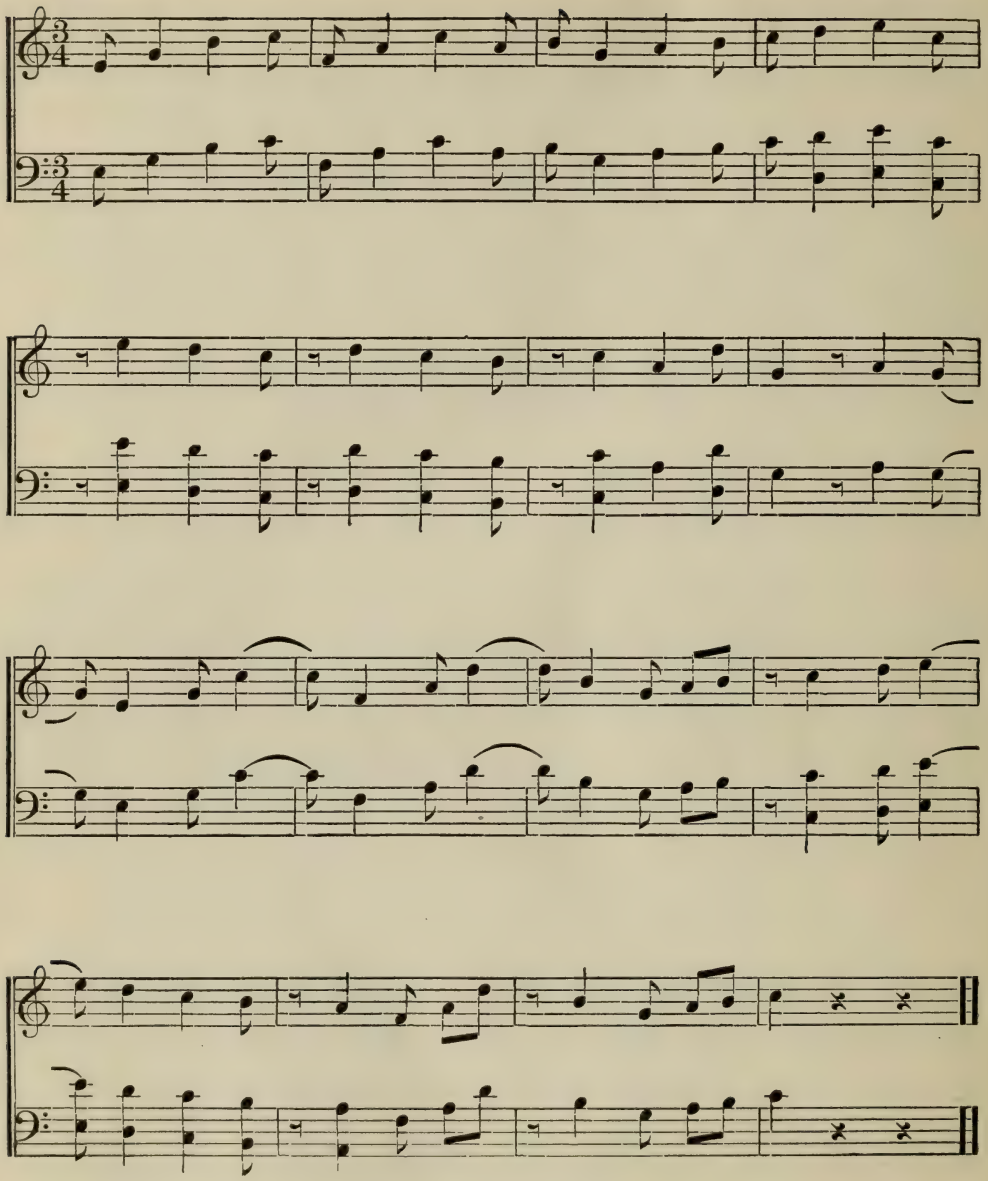


Syncopation is also produced by introducing a short note on the accented beat followed by a long note entering on the unaccented beat; in such cases the accent falls on the long note. Syncopation in this form often divides the beat, thus causing the long (syncopated) note to contain a part of two beats, as in the following exercise.

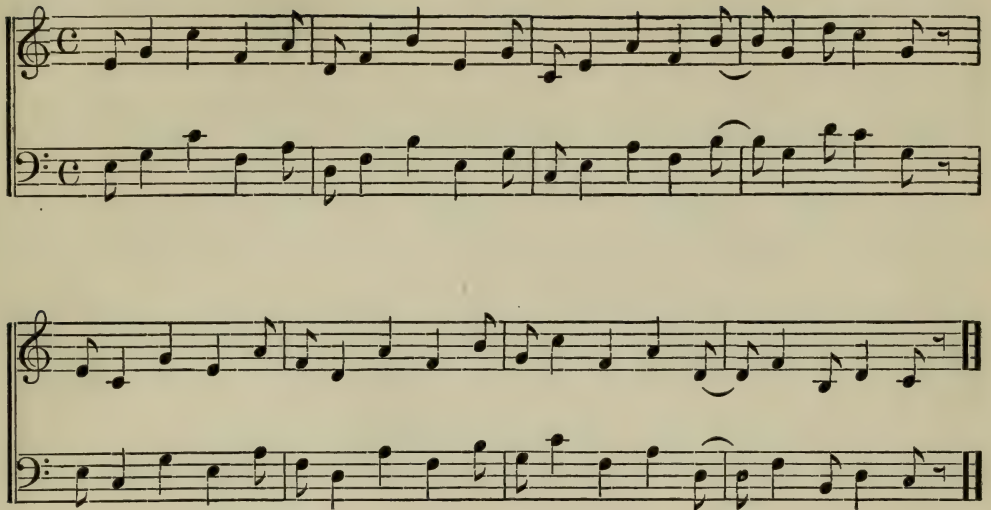
Ex. 209. WÜLLNER.



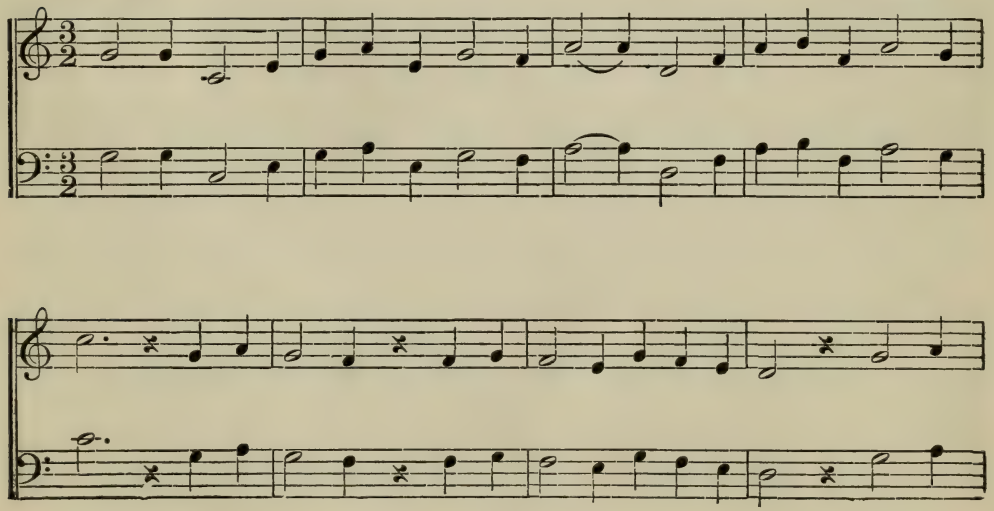
Ex. 210. WÜLLNER.

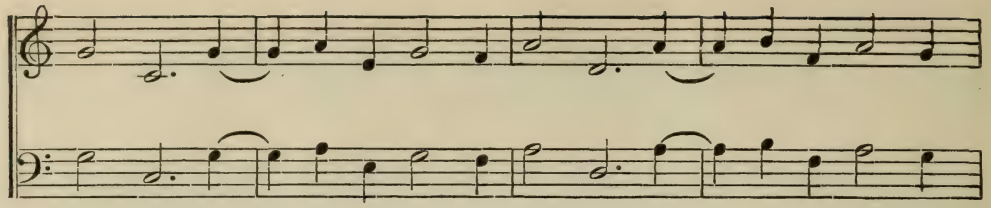


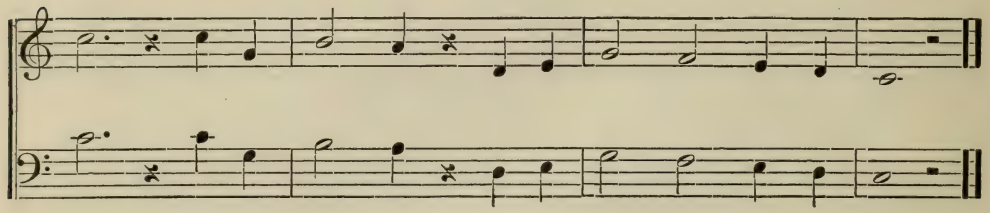
Ex. 211. WÜLLNER.



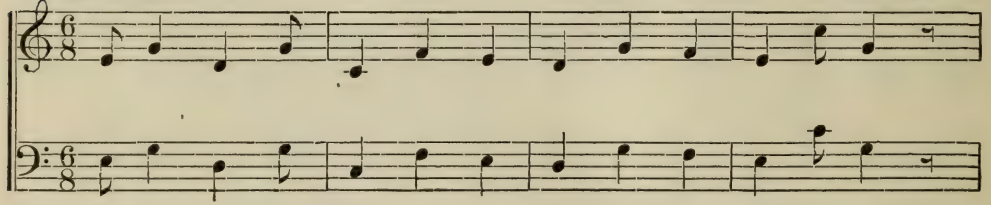
Ex. 212. WÜLLNER.

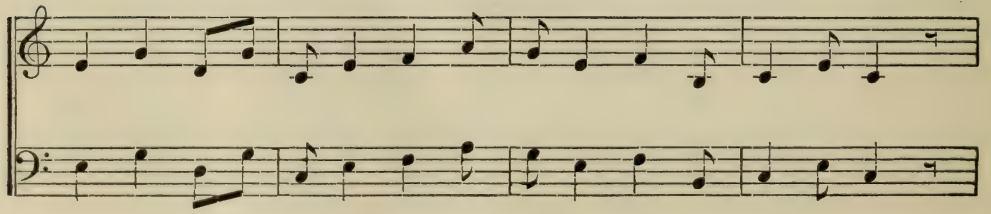


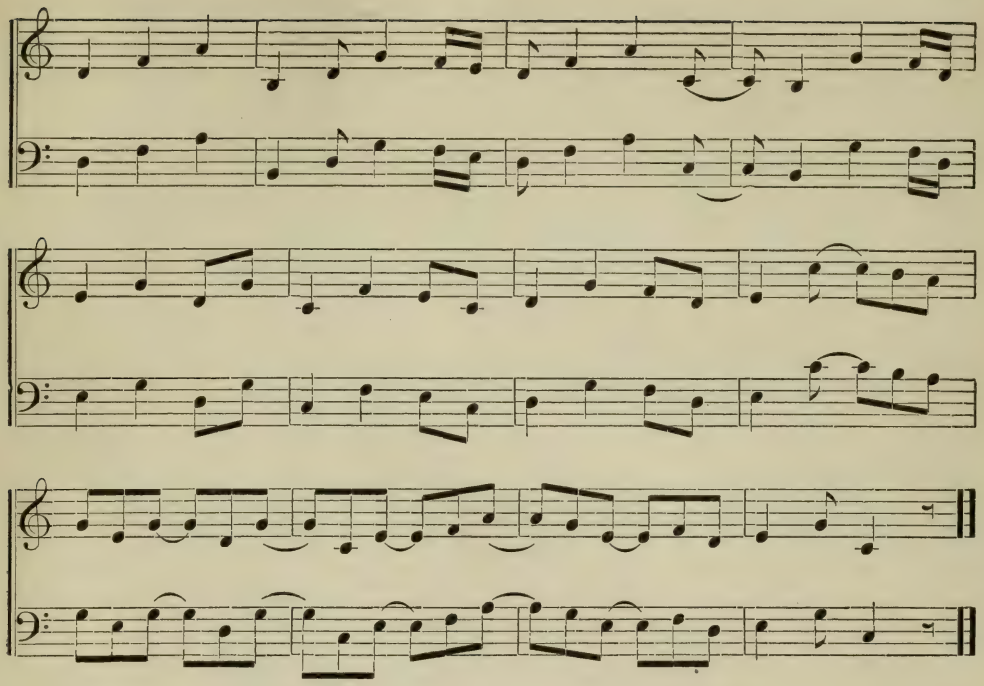




Ex. 213. WÜLLNER.





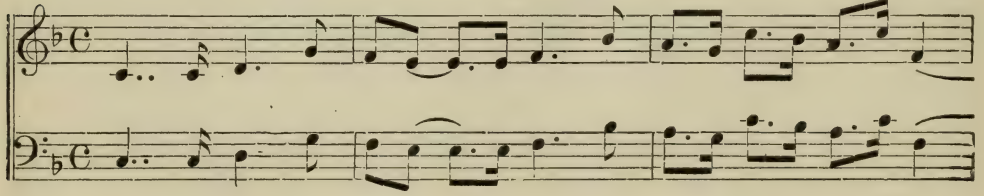


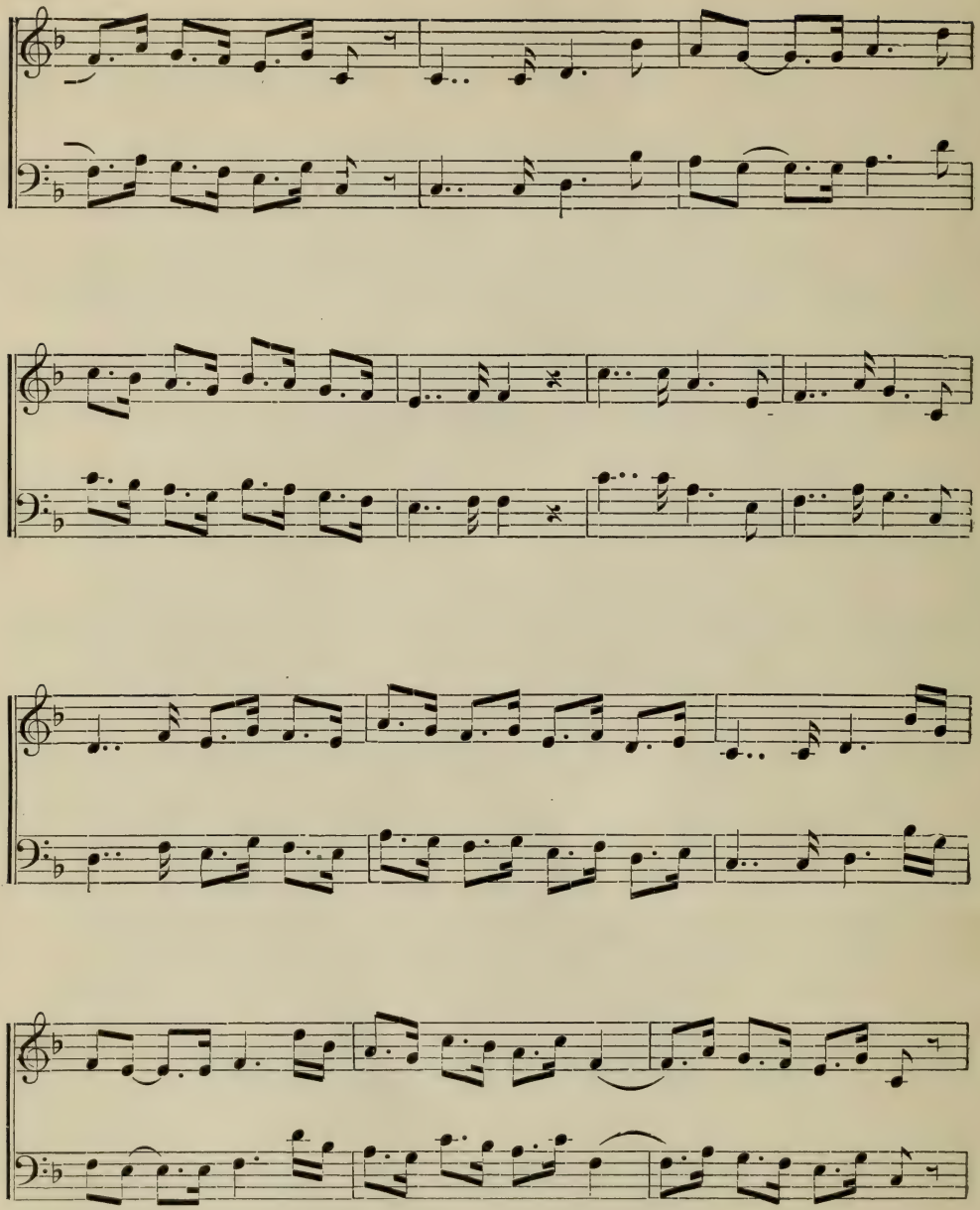
DOUBLE AND SINGLE DOTS.

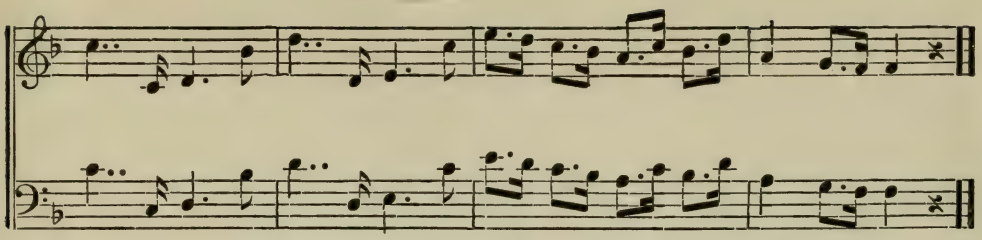
As the single dot prolongs the note by half the value of the note, so the double dot further increases the length of the note by half the value of the first dot.

Great care should be taken to distinguish between the eighth notes following the single dots and the sixteenth notes following the double dots.

Ex. 214. WÜLLNER.







Exercise 214 closes the purely technical studies in this Course. — It is safe to affirm that if all the foregoing exercises in intervals and time have been thoroughly comprehended, with every difficulty dwelt upon until there is no longer any interval or time division which cannot be correctly sung, then the pupil has laid a secure foundation for a musical education, and is prepared to study music *intelligently* in any direction.

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